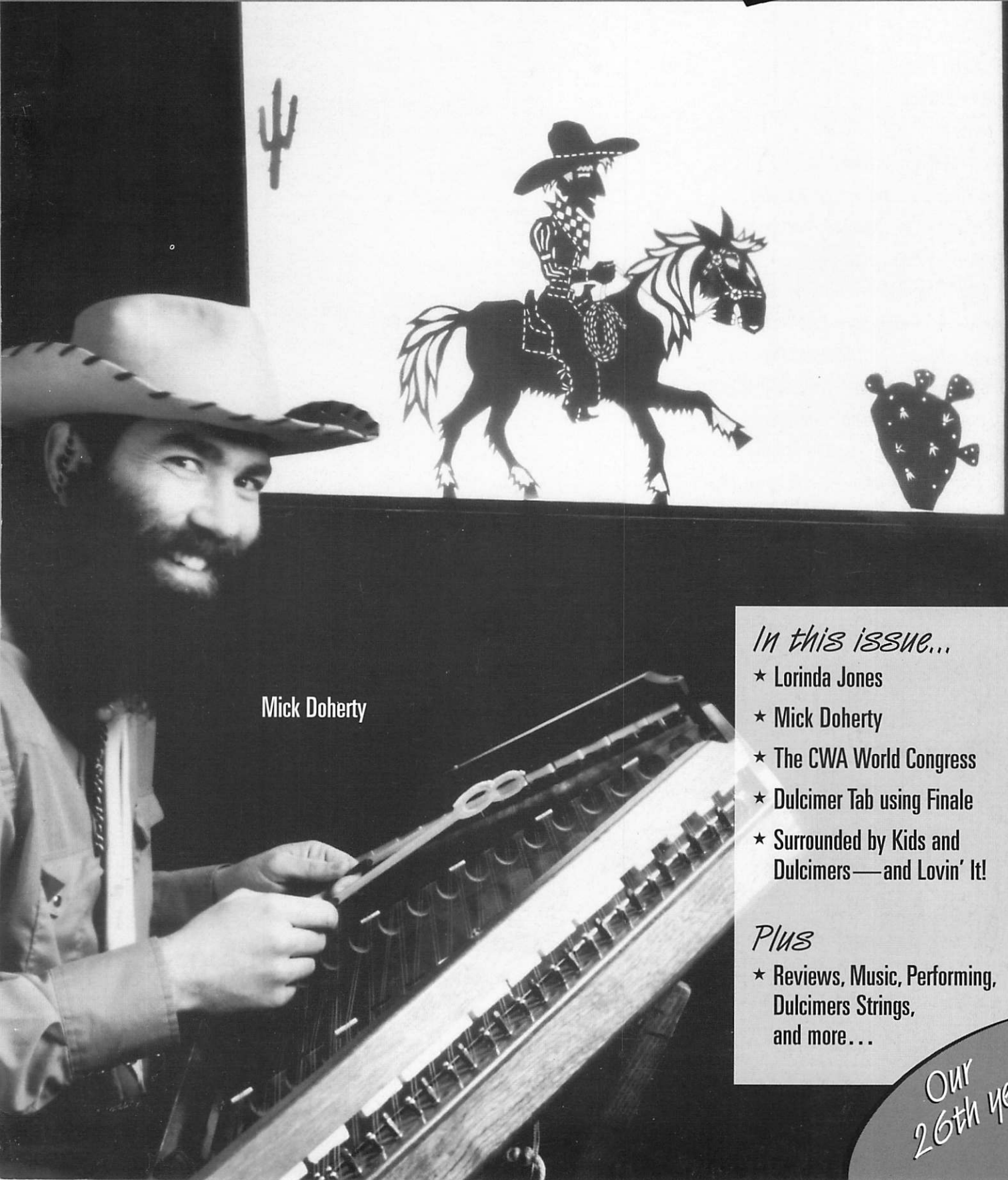
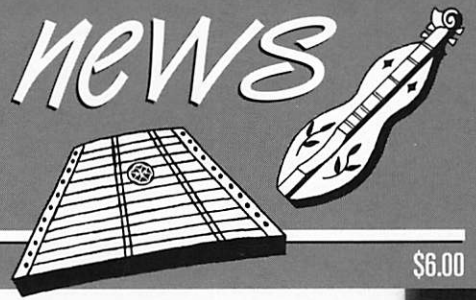


DULCIMER PLAYERS *news*

The Journal for Hammered and Fretted Dulcimer Enthusiasts

Vol. 26, No. 3 ★ August 2000—October 2000

\$6.00



Mick Doherty

In this issue...

- ★ Lorinda Jones
- ★ Mick Doherty
- ★ The CWA World Congress
- ★ Dulcimer Tab using Finale
- ★ Surrounded by Kids and Dulcimers—and Lovin' It!

Plus

- ★ Reviews, Music, Performing, Dulcimers Strings, and more...

*Our
26th year!*

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DULCIMER PLAYERS NEWS

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August 2000–October 2000
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Hammered Dulcimer History • **Paul Gifford**

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Neal Walters

Eurotunes • **David Moore**

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Dear Readers

"May I speak with Mr. Pickle?" The words hung in the air as I pondered my response to the pleasant voice on the telephone. Would her next words be, "Do you have Prince Albert in a can?" Figuring she sounded a bit too nice to hit me with some telephone joke, I just told her she had the wrong number. "Is this 668-6152?" Yes, it was, following a recent move to Hillsboro, Virginia. The woman apologized, saying she was calling to remind Mr. Pickle to renew his membership in the National Wildlife Federation (or some such organization).

As the weeks and months passed, Mr. Pickle received more phone calls, all from organizations and magazines concerned with skiing, fishing, and other outdoor life. Figuring Mr. Pickle had an interesting life filled with hiking and camping, I enjoyed our little relationship as I told the callers to look for him elsewhere. I lived in Hillsboro for four years, and finally the calls dwindled to perhaps one every six months.

I wondered about Mr. Pickle (I found out his first name was John). Did he still live in the area? Did he enjoy the Blue Ridge mountains so close to Hillsboro when he lived near this lovely town? Then several things happened all at once. I bought a house near Strasburg, Virginia, perhaps sixty miles west and south of Hillsboro. Just before moving, I happened to glance through the obituary section of *The Winchester Star*. There was a notice of the untimely death of John Pickle! Reading further, I learned that he loved the outdoors and that he had spent a few years living near Hillsboro. I grieved for a friend I'd never met!

Within two or three weeks I was settling into the house near Strasburg when the phone rang. I answered it to hear a woman ask, "May I speak with Mr. Pickle?" "He died!" My voice caught in my throat. She, calling from something like Habitat For Humanity, had reached the phone number in

Hillsboro and was referred to Strasburg. That was my last call for Mr. Pickle, and I miss him!

Often I'm asked if I've met a particular dulcimer player. "Oh, yes! I really enjoy his playing and appreciate his work in the folk community." Upon second thought, I realize that, even though I know his work and his interests in music, we've never been in the same place at the same time. Are we friends nonetheless? You bet! I often receive letters at the office which begin, "We've never met, but I feel that I know you."

For years I personally handled subscriptions coming into *Dulcimer Players News*. Before computers I'd type the names on carbonated address labels in sets of five. One label went on an index card with the other four paper-clipped to it. When the labels were gone, (personally stuck on the journal), the subscription was ended. I knew you well then. Now addresses are computer-generated and printed on the DPN so it takes me a bit longer (in Mr. Pickle-time, perhaps) to know you.

The music and the instruments draw us together. We celebrate when you play music for the first time at your local elementary school or for the residents at a nursing home. We're there (one hopes with money in our hands) when your new CD or book is released. We wonder when a quickly-quested dulcimer answer appears on *Jeopardy* if the contestant is one of us. If you drop the word *dulcimer* in a crowd of presumably non-musical folks some day, don't be surprised if someone walks up to you and says, "Haven't we met before?"

Dulcimerrily,

Madeline MacNeil



NETWORKING

Closing dates for the Nov.-Jan. 2000 DPN

(To be mailed to subscribers by October 15th)

Information for News & Notes, Letters, Music Exchange, etc: August 5th

Unclassified Ads: August 5th

Display Ads: August 5th (space reservation), Aug. 15th (camera-ready copy)

Ad Prices

Unclassified Ads:

45¢ per word. 4 issues paid in advance without copy changes: 20% discount.

Display Ads:

1/12 page \$35 1/6 page \$70

1/4 page \$105 1/3 page \$140

1/2 page \$200 Full page \$400

Inside back cover \$450

Outside back cover (½ page) \$290

Contact us concerning multiple insertion discounts. Advertisers: Please be sure to mention which kind of dulcimer is featured on recordings.

For inquiries concerning interviews and articles, contact us for details and a style sheet. Unsolicited manuscripts are welcome. For returns

of manuscripts, photos, or artwork, please enclose a stamped envelope; otherwise DPN is not responsible for their eventual fate. The DPN reserves the right to edit all manuscripts for length and clarity. The opinions expressed therein are not necessarily those of the *Dulcimer Players News*.

Technical Dulcimer Questions

Sam Rizzetta
c/o Dulcimer Players News
PO Box 2164
Winchester, VA 22604

Recordings and Books for Review

Neal Walters
c/o Dulcimer Players News
PO Box 2164
Winchester, VA 22604

News and Notes, Letters, Events, Clubs

Dulcimer Players News
PO Box 2164
Winchester, VA 22604

UPS address:
202 N. Washington Street
Winchester VA 22601





Letters To Us

Dear DPN:

Three full months of working ten hour days at the International School of Bratislava left us exhausted and eager to get away—anywhere! The farthest we could go and not leave the country was the highest range of mountains in the country, known as the High Tatras. They form a natural boundary between Slovakia and Poland. A lovely five-hour drive past castle ruins and lush hills brought us to Stary Lesa and our modern pension apartment.

The owner of the pension gave us several recommendations of nearby picturesque villages, ski lifts and restaurants. He enthusiastically exclaimed, "You must go to a Koliba!!" This we learned was a traditional Hungarian meal with music provided by a Roman (Gypsy) band. Just in case I didn't grasp what he meant, he began to make vigorous hammering motions in the air on an invisible instrument. He was amazed when I said, "Ahhhh, cymbal!!" referring to a national folk instrument. Our proprietor assured us he would make the reservations and set the menu as no one spoke English in the town.

We walked to the octagonal structure with a large chimney in the center.

Seating for fifty people was family style. Twenty whole chickens were turning over the open fire in the center and the band was tuning up—bass, violin, accordion, and cymbal. The latter was a massive piece of naturally finished furniture with intricately carved legs, music stand and pedals. The hammers had long wooden shafts and cotton batting at the ends. It soon became apparent that the musicians knew we were Americans, as we were treated to their special rendition of "I Could Have Danced All Night." As they launched into "It Had To Be You," I began to utter every word I could think of to communicate that we wished to hear *their* traditional music. This was well worth the effort!

For the next two and a half hours they played Slovakian and Hungarian tunes

as we moved through courses of flaming tatra tea (potent brandy made from flowers and honey), sheep cheese and onions, kapustna (cabbage soup), and the succulent chicken. The cymbal was used exclusively for backup (elaborate arpeggios, rhythmic patterns, and bass runs). I found an excuse to move closer to the instrument and learned it was set up in diatonic courses just like most of our dulcimers. I don't remember seeing any additional side bridges (however, my recall decreased as a direct function of consumption of tatra tea!).

We were about to leave, when the cymbal player switched to wooden hammers and played lead for two showpieces. The first included hammering and picking. The second was incredibly fast. The owner then appeared flourishing a white tablecloth, which he placed over the strings. The spotlight was turned directly on the instrument and the musician resumed playing at top speed on top of the tablecloth—a real crowd pleaser!!

Even under the influence of the tatra tea I can tell you the direct light on the white tablecloth made the strings somewhat visible against the black soundboard. Who am I kidding? It was virtuoso playing and reflected well on his eight years of musical schooling in Budapest.

A truly unforgettable evening!

Margaret Davis

Bratislava, Slovak Republic

Dear DPN:

Thanks so much for your concise responses! I hope you know that they come from one who would be lost without your magazine. DPN is the bible and life line to players all over the country; it is also a work line for some of us (and I don't play any instrument).

Mary Schneider

Congers, NY

Dear DPN:

Thanks for publishing such a wonderful magazine!

Many times there are letters to the editor complaining that one dulcimer is favored over the other. When I started playing the hammered dulcimer, I

would read the DPN from cover to cover several times. I learned quite a bit from the articles labeled "mountain dulcimer." I have since taken up the mountain dulcimer, too, and still read the DPN from cover to cover because much of what is written can apply to both.

Janet Willer via e-mail

Dear DPN:

I discovered (thanks to my son) that on its *Pump* album, Aerosmith did a tune called "Dulcimer Stomp." I did a google.com search for "Dulcimer Stomp" and was taken directly to the website of Randy Raine Reusch, who not only wrote the piece but played most of it on the album. He also taught lead guitarist Joe Perry how to play dulcimer so that the piece could be performed in concert. Randy wrote to me from the road (India) that it's in D Mixolydian, uses four equidistant strings, and uses some rather unorthodox fingering, i.e., the fist! He will send me the tab once he returns home to Canada and I will pass it on to you if he says it's okay.

Sandy Andina via e-mail

Dear DPN:

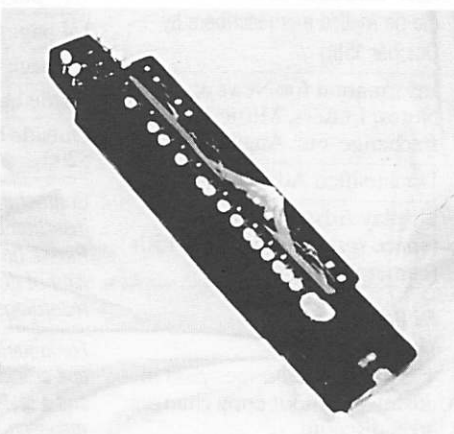
Can anyone provide info regarding this dulcimer? My sister found it at a yard sale. The only info provided was that it was purchased in Japan by the lady's husband during World War II.

Bea Romano

8121 Adoree Street

Downey CA 90242

jimbea@compuserve.com





Dulcimer Clubs

Summer 2000 ■ 3

For our up-to-date club directory visit our website (www.dpnews.com). Let us know if your club is not listed and should be or if we have some incorrect information. Should you and the internet not be intimately acquainted, we will gladly send you a complete list of clubs for \$3.00, postage included. Listings for individual states are free.

New Dulcimer Clubs

Alabama

Southern Appalachian Dulcimer Assoc.
John Masters
500 12th St., Midfield AL 35228
205-744-0189
cfbc@aol.com
4th Thursdays at 1 p.m.

Florida

The Appalachian Strings
Ruth Nederveld
5056 San Rocco Ct.
Punta Gorda FL 33950
941-639-9321
zigzag@nut-n-but.net
MD (a.m. meetings)

Georgia

Southeastern Hammered Dulcimer Players
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706-754-9096
artsong@hemc.net
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FL, & MS

Illinois

Sangamon Valley Dulcimer Players
Bud Roy
118 W. Edwards, Suite 100
Springfield, IL 62704
217-483-6382
pmusa3@aol.com
HD

Indiana

Northeast Indiana Folk Instrument Club
Nancy Blough
2805 N 920 W
Shipshewana, IN 46565
219-768-7264
folkmusic@skynet.net
3rd Sat., all folk instr., all levels

Ohio

Please see ad on page 48.

Virginia

Informal Gathering of HD Players
Ann Robinson
200 Lynchburg Dr.
Newport News VA 23606
757-930-1156
annrobinson@erols.com
1st Sun in March, June,
Sept and Dec



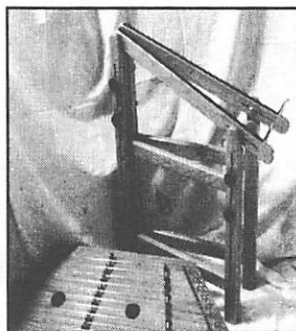
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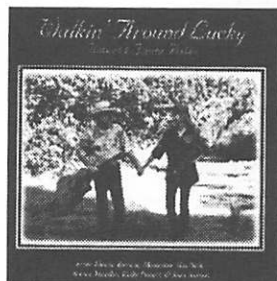
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Bits and Pieces

I'm trying to get my dulcimer group to try some new tunes—with not much luck. They want to stick with their old standbys. Any suggestions?

Celia Whitten

Dear Celia:

Trying to get people to play new tunes isn't always easy. The best approach I know takes cooperation from everyone: it's the way some churches teach their congregations new hymns. Each jam session would include, perhaps, two new tunes. Someone would teach the tune. Maybe twenty minutes or a half hour could be devoted to this. At the next meeting the tunes are reviewed and "re-taught." The next time those two tunes are reviewed and another tune is introduced. After a bit, the new tunes become familiar and new tunes are added one by one. As soon as players recognize a tune (and begin to enjoy it) then it will probably be added to the repertoire. Repetition is the key.

Maddie MacNeil



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News & Notes

The first **Tennessee Mountain Dulcimer Championship** was held May 13th in Chattanooga. Following is a list of the winners. First: Doug Noll (Chattanooga), Second: 9-year-old Sara Musgrave (Henderson, TN), Third: Sean Crews (Chattanooga), Fourth: Enos Yeager (Fayetteville, TN). Congratulations to all!

IN MEMORIAM

The Oklahoma City Traditional Music Association lost one of its most devoted mountain dulcimer players in March. **June Keck** was an avid dulcimer event attendee, and although she was a fine player, she rarely, if ever, performed. She explained, "I just like to play for myself." Always accompanied by her husband, Joe, June attended just about every dulcimer workshop, festival, and club meeting she could, loving every minute. She always encouraged others to play and was a willing teacher, saying, "I can help a little."

June's far-flung dulcimer family knew her musical talents, but there were other facets and dimensions. She was an artist who painted, crafted, and sculpted with torch and metal. She was a sister, mother, grandmother, and great-grandmother-to-be. At her funeral, it first seemed there would be no music. But after the words of good-bye were said, instruments appeared and a spontaneous mini-jam began.

We will surely miss June, but she touched many lives in many ways and will not be forgotten. I, for one, will always remember June's gentle and sincere encouragement; she helped me become a dulcimer player.

MaryLee Welch • Edmund, Oklahoma



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Dulcimer Players News

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Events

July 22-Aug 26 • Devon, England

Dartington International Summer School.

From 8/12-19, during a celebration of Hungarian music, Viktoria Herenscar will present master classes on the cimbalom. The five-week session includes many classes, among them conducting, composition, and African music. Info: Dartington International Summer School, Dartington Hall, Totnes, Devon TQ9 6DE, England. 01803 865988; www.dissorg.u-net.com.

August 6 • Lake Zurich, IL

Lake County Folk Festival.

Five stages, including a dulcimer stage. Workshops and jamming. Info: Kate Moretti, PO Box 113, Lake Zurich IL 60047. 847-540-5527. Kmoretti@aol.com.

August 7-10 • Mt. View, AR

Summer Hammered Dulcimer Workshop at the Ozark Folk Center. Beginning

and intermediate levels. Classes, jams, concerts. Info: Ozark Folk Center, PO Box 500, Mountain View, AR 72560. 870-269-3851. www.ozarkfolkcenter.com.

August 11-13 • Salem, WV

Dulcimer Weekend at Fort New Salem.

Workshops (MD, HD), concert, and jamming. Info: Carol Schweiker, Fort New Salem, Salem-Teikyo University, Salem WV 26426. 304-782-5245. Fort@Salem.WVnet.edu.

August 11-13 • Battle Ground, WA

Kindred Gathering, a gathering for friends of modes and dulcimerie. Workshops, concert (MD). Info: Lance Frodsham, 3103 SE Briarwood Dr., Vancouver WA 98683. 360-254-3737; frodsham@e-z.net.

August 13 • Denver, CO

Hammered Dulcimer Competition, at Highlands Ranch. Info: Star Edwards, PO Box 18464, Denver CO 80218. 303-831-1744. star@starharp.com.

August 18-20 • Mt. Laguna CA

Gathering at Mt. Laguna.

Workshops for dulcimer, harp, guitar, bowed psaltery, and more. Concert Saturday night. Info: Susan Raimond, PO Box 213, Mt. Laguna CA 91948. 619-473-1213.

August 18-20 • Marshall, NC

Walnut Mountain Retreat features classes for all levels of MD, fiddle, and banjo. Info: Don Pedi, 5456 Grapevine Rd., Marshall NC 28753. 828-689-9126. www.circle.net/~pedi.

August 20-26 • Washington, ME

Meadowlark features classes, concerts, and jamming for MD, HD, singing, and other old-time and Celtic instruments. Info: Jerry Bryant, 25 Columbia Dr., Amherst MA 01002. 413-256-6606. stagerj@paulsmiths.edu.

August 24-26 • Booneville, MS

Fall Dulcimer Festival, featuring workshops (MD), performances, and jamming. Info: Forrest D. Smith, PO Box 493, Booneville MS 38829. 662-728-5448.

Walnut Mountain Retreats

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Dulcimer Daze. Open stage, workshops
 and concerts (MD focus). Info: Folk
 Craft Music, PO Box 1572, Wilmington
 VT 05363. 802-368-7437.
 swewater@sover.net.

August 25-27 • Midland, MI
Midland Dulcimer Festival & Central MI
 Old Car Club, Antique Engine &
 Tractor Gathering. Jamming, work-
 shops, concerts. Info: Bill Kuhlman,
 2769 S. Homer Rd., Midland MI 48640.
 517-835-5085. beeps@concentric.net.

August 25-27 • Grafton, IL
Great River Road Festival. Concerts, work-
 shops (include MD, HD), State contests
 for MD, HD, open stage, vendors. Info:
 Johanna Nicholas, 314-863-8807.
 www.angelfire.com/il/gateway.

August 25-27 • Leavenworth, WA
**Chatter Creek Hammered Dulcimer Festi-
 val.** Workshops, concerts, open stage
 and jamming. Info: Kristine Cimino,
 503 240th St., SE, Bothell WA 98021.
 425-485-4193. Cimino26@aol.com.



EVENTS CALENDAR DEADLINES

November – January issue:
 Events from the 1st weekend of Nov.
 through the 2nd weekend of Feb.

Deadline: August 1st

February – April issue:
 Events from 1st weekend of Feb.
 through the 2nd weekend of May

Deadline: November 1st

May – July issue:
 Events from 1st weekend of May
 through Labor Day weekend
 This is our largest yearly calendar

Deadline: February 1st

August – October issue:
 Events from the 1st weekend of Aug.
 through the 2nd weekend of Nov.

Deadline: May 1st

continued on next page

NINTH ANNUAL

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AUGUST 25, 26, 27, 2000

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Hammered Dulcimers: Tina Bergman
 David Marks, Mike Kachuba,
 Heidi Cerriglone, Carrie Crompton,
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Aug 28-Sept 3 • Avoca, IA
Old-Time Country Music Contest and Festival. Contests and workshops (HD, MD, other instruments) at the Pottawattamie County Fairgrounds. Info: Bob Everhart, PO Box 492, Anita IA 50020. 712-762-4363.

September 3-9 • Brasstown, NC
Hammered Dulcimer Workshop for beginners. Info: John C. Campbell Folk School, Brasstown NC 28902. 800-365-5724. www.folkschool.org.

September 8-10 • Shepherdstown, WV
Upper Potomac Dulcimer Festival. Workshops, classes, concerts, jam sessions for all levels of HD players. Info: Joanie Blanton, PO Box 1474, Shepherdstown WV 25443. 304-263-2531. blanton@intrepid.net.

September 8-10 • Cooksburg, PA
Cook Forest Dulcimer and Folk Music Gathering. Workshops, concerts, jamming for all folk instruments. Info: Cook Forest Sawmill Center for the Arts, PO Box 180, Cooksburg,

PA 16217. 814-927-6655.
www.personal.psu.edu/lrl/festival.

September 8-10 • Grabbil, IN
Cedar Creek Dulcimer Jubilee. Workshops for MD and other folk instruments, jamming, and concert. Info: Dennis DenHartog, Folk Notes, 12329 Curdes Ave., Fort Wayne IN 46805. 219-484-9078. www.folknotes.com.

September 8-10 • Meadows of Dan, VA
Mountain Dulcimer Retreat for advanced beginners. Info: Jeff Sebens, 540-755-3808. www.meadows-music.com.

September 9 • Winfield, KS
Winfield Warm-Up Picnic, sponsored by the Great Plains Dulcimer Alliance. Acoustic music: workshops, jamming, picnic, evening concerts, and open mike. Info: Mike Huddleson, 6622 W. 35th St. So., Wichita KS 67215. 316-524-0997.

September 9 • Dothan, AL
Dulcimer Day at Landmark Park. Workshops, jam sessions, sales booths, artist

showcases, open stage. Info: Rhonda Harrison, Landmark Park, PO Box 6362, Dothan AL 36302. 334-794-3452. www.landmarkpark.com.

September 10-16 • Brasstown, NC
Playing Appalachian Music in a Group. Info: John C. Campbell Folk School, Brasstown NC 28902. 800-365-5724. www.folkschool.org.

September 14-17 • Winfield, KS
Walnut Valley Festival. National contests for hammered and mountain dulcimers and other instruments. Workshops, concerts, all-night jams, arts & crafts fair. Info: Bob Redford, PO Box 245, Winfield KS 67156. 316-221-3250. wvfest@horizon.net. www.wvfest.com.

September 15-17 • Buckeye Lake, OH
Harmony Harvest Campout at Buckeye Lake KOA. Workshops, jamming, potluck dinner, open stage, Sunday hymn sing. Info: Michael Oliver, 152 East Fair Ave., Lancaster OH 43130-1801. 740-653-0917. lowerlights@freewww.eb.com.



29th Walnut Valley Festival Sept. 14,15,16,17, 2000 Winfield, Kansas



- Crary & Hoppers & Their American Band
- Tom Chapin with Michael Mark
- John McCutcheon
- Cherish the Ladies
- Byron Berline Band
- Nickel Creek
- No Strings Attached
- Aileen & Elkin Thomas
- Spontaneous Combustion
- Bar-D Wranglers
- Cathy Barton & Dave Para
- David Schnauffer & Stephen Seifert
- Prickly Pair and the Cactus Chorale
- Jimmy Gyles-The Blue Spring Strings

- Bryan Bowers
- Karen Mueller
- Kruger Brothers
- Marley's Ghost
- Crucial Smith
- Small Potatoes
- Beppe Gambetta
- Bluestem
- Steve Kaufman
- Stephen Bennett
- Pat Kirtley
- Home Rangers
- Misty River

- Mike Cross
- Tommy Emmanuel
- Jana Jae & Friends
- The Plaid Family
- Andy May
- The Wilders
- Revival
- Crow Johnson
- Bill Barwick
- Roz Brown
- Linda Tilton
- Barry Patton
- Dan Levenson

Festival gate and campgrounds will open Thurs. Sept. 7 at 8 a.m. Only weekend ticket holders will be permitted on grounds prior to Thursday, Sept. 14.

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TICKET PRICES	ADVANCE	GATE
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2-day, Friday/Saturday	46	50
Saturday/Sunday	35	40
Friday OR Saturday	24	28
Thursday (Gate only)		28
Sunday (Gate only)		15
*Children ages 6-11\$5 each.		
Payable at gate upon entry, not payable in advance.		
*Children under 6 admitted free with paid adult.		
NO MAIL ORDERS AFTER AUGUST 31. NO REFUNDS.		

September 15-17 • Fairhope, AL
Jubilee Fest, sponsored by Jubilee Pickers Association. Workshops, jamming, open stage, crafts, vendors, camping/cabins and food concessions available. Info: Stan Hodgin, 322 N. Ingleside, Fairhope AL 36532. 334-990-8895 or StanandAna@aol.com. Call 800-928-4544 for reservations.

September 16 • Morgantown, WV
West Virginia Mountaineer Dulcimer Club Fall Meeting. Jamming, pot luck lunch, open stage. Info: Patty Looman, 1345 Bitonti St., Star City WV 26505. 304-599-5343.

September 17 • Huntsville, AL
Mountain Dulcimer Festival. Performances, jam sessions, and sales booths at Burritt Museum and Park. Info: Bob Johnson, 10314 Essex Drive, SW, Huntsville AL 35803-2102. 256-880-2732. wb4nlj@hiwaay.net.

September 16-17 • Coshocton, OH
Anvil Rings and Music Strings. 19th-century music and instruments (includes dul-

cimers) and the art and trade of blacksmithing. Info: Roscoe Village Foundation, 381 Hill St., Coshocton OH 43812. 800-877-1830. www.roscoevillage.com.

September 17-23 • Brasstown, NC
Beginning Mountain Dulcimer. Info: John C. Campbell Folk School, Brasstown NC 28902. 800-365-5724. www.folkschool.org.

September 22-24 • New Milford, CT
Housatonic Dulcimer Celebration. Workshops (MD, HD, guitar, songwriting), vendors, concerts, and more. Info: Housatonic Dulcimer Celebration, P.O. Box 2024, New Milford CT 06776. 860-567-1605 or 860-266-7560. www.robear.net.

September 23 • Dana Point, CA
Harvest Festival of Dulcimers. Workshops, concerts, and jamming (HD, MD). Info: So. California Dulcimer Heritage, PO Box 712122, Santee CA 92072-2122. 949-646-1964. <http://members.aol.com/scdulcimer>.

September 28-30 • Memphis, TN
Memphis Dulcimer Festival will not gather formally in 2000. There will be folk concerts this year. Watch this space for 2001. Info: Dennis Batson, 1770 Poplar Ave., Memphis TN 38104. 901-726-9789. dbatson1@bellsouth.net.

September 29-30 • Pineville, KY
Great American Dulcimer Convention featuring workshops (MD, HD) and concerts. Info: Pine Mountain State Resort Park, 1050 State Park Rd., Pineville KY 40977. 800-325-1712.

Sept 29-Oct 1 • West Salem, OH
Fall Fling Campout at Town & Country Camp Resort. Workshops, jamming, "Suicide Stew" supper. Info: Bernice Campbell, 288 Adario W. Rd., Shiloh OH 44878. 419-896-2808.

October 1-6 • Brasstown, NC
Novice Mountain Dulcimer Workshop. Info: John C. Campbell Folk School, Brasstown NC 28902. 800-365-5724. www.folkschool.org.

continued on next page

Stringalong Workshops



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[http://users.tk7.net/ddenhardt/
 dulcimer/festnews.htm](http://users.tk7.net/ddenhardt/dulcimer/festnews.htm)

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October 6-7 • Waverly, TN

Fall Festival, sponsored by the Three Rivers Dulcimer Assoc. (MD, HD welcome) Jam session, pot-luck supper, open stage, workshops and more. Info: Floyd Nickle, 931-582-7931. blubrdhill@aol.com.

October 6-8 • Macon, GA

Great Georgia Peach Jam at Lake Tobesofkee. (MD) All weekend jam. Saturday night potluck. Inf: John Stockard, 3686 Sussex Dr., Milledgeville GA 31061. 912-452-5713, dulcimer4u@yahoo.com.

October 7-8 • Bennington, OK

Master Works Sawdust Dulcimer Festival. Oklahoma State HD & MD contests, workshops, concerts, barndance, jam sessions, and more. Info: Wood 'n Strings, 1801 Peyco Drive South, Arlington TX 76001. 888-752-9243. www.sawdustdulcimerfest.com.

October 8-14 • Brasstown, NC

Intermediate Hammered Dulcimer Workshop. Info: John C. Campbell Folk

School, Brasstown NC 28902. 800-365-5724. www.folkschool.org.

October 13-15 • St. Petersburg, FL
Sunshine State Acoustic Music Camp.

Classes (MD, HD, many other acoustic instruments), concert, camping available. Info: Charley Groth, 703 15th Ave. N.W., Largo FL 33770. 727-585-5678 (before 10 p.m. EDT), rainbowpr@juno.com.

October 14 • Leominster, MA

Mt. Dulcimer/Guitar Day. Workshops for beginner to advanced. Jam with instructors, concert at night. Bring instruments. Rentals available. Info: send SASE to Ruth Harnden, 58 Hickory Rd., Leominster MA 01453.

October 20-21 • Tishomingo, MS

Dulcimer Day. Performances, jam sessions, and sales booths. (MD & HD) Sponsored by the Ala-ssippi Dulcimer Association. Held at the Tishomingo State Park. Info: Roger Guth, 359 Pearly Gates Rd., Tremont MS 38876. 662-652-3680.

October 20-22 • Launde Abbey, UK

Nonsuch Annual Weekend sponsored by the Nonsuch Dulcimer Club. Workshops (MD, HD). Info: Sally Whythead, 19 Ivor Rd., Redditch B97 4PF, UK. +44 1527 401040. www.hillside.co.uk/nonsuch.

October 20-22 • New Harmony, IN

Dulcimer Chautauqua On The Wabash, a mountain dulcimer festival featuring workshops, lectures, 24-hour jam barn, and concerts. Info: Maureen Sellers, 4708 Corydon Pike, New Albany IN 47150. 812-946-9094; MaureenSel@AOL.com.

October 20-22 • Pittsburgh, PA

Allegheny Dulcimer Retreat. Hammered dulcimer workshops, jamming, concert. Reserve early; space limited. Info: Betty Walsh, 1203 Winterton St. Pittsburgh PA 15206. 412-441-2083; bwalsh20@excite.com.

October 27-29 • Marshall, NC

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ation techniques and apply them to playing any instrument. Info: Don Pedi, 5456 Grapevine Rd., Marshall NC 28753. 828-689-9126.
www.mindspring.com/~pedi.

October 28 • Cincinnati, OH
Cincinnati Dulcimer Society presents mountain dulcimer workshops, evening concert. Info: Madge Moore, 4534 Forest Ave., Norwood OH 45212. 513-531-8772.

November 3-5 • East Troy, WI
Stringalong Weekend. Concerts, workshops, singing and dancing at Edwards Conference Center. Dulcimer activities. Info: UMW Folk Center, Ann Schmid, PO Box 413, Milwaukee WI 53201. 800-636-FOLK (3655).
www.uwm.edu/Dept/Folk/.

November 4 • Pawtucket, RI
Mountain Music in the Ocean State, a mini-festival of old-time music, concerts, and workshops (MD, HD) at Slater Mill. Info: Aubrey Atwater, 19 Walker Rd., Foster RI 02825.

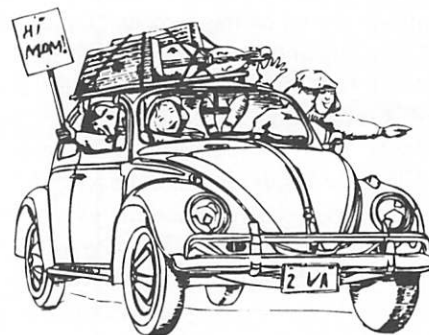
401-392-1909 or 401-781-0061;
www.soup.org/users/stonsoup.

November 4 • Elizabethtown, KY
Heartland Dulcimer Fall Festival. Workshops for MD, HD, autoharp, guitar, whistle, banjo, mandolin, percussion. Info: Lorinda Jones, 270-862-9747. losnotes@ne.infi.net or Carl Mahoney, 270-769-2957.

November 9-11 • Jackson, MS
Harvest, Dulcimer, and Old Time Music Festival. Workshops for MD, HD, guitar, fiddle, autoharp and banjo. Concerts, jamming, open stage, vendors at MS Agriculture Museum. Info: Robert & Ralphine Box, 601-879-8374. ralphinebox@juno.com.

November 10-11 • Mountain View, MO
Flop Eared Mule Dulcimer Festival. Workshops (MD, HD), mini concerts, vendors, Ozark cookin', evening concert, and fun! Info: Chris Foss, P.O. Box 219, Summersville MO 65571. 417-932-5140. songbird@train.missouri.org.

November 10-12 • Pigeon Forge, TN
Smokey Mountain Dulcimer Retreat. Workshops: three levels of MD classes, one HD. Concert. Info: Jim Gammon, 10844 Carmichael Rd., Knoxville TN 37932. 865-694-4018. ☼



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Musical Reviews

edited by
Neal Walters

Scott Freeman is one of the best and most tasteful hammered dulcimer players around and his new recording, **Dulmos**, really cooks! He's fast, he's clean, he's a master of several musical styles and, for all I know, he is quite capable of jumping tall buildings, too. His original tunes are fresh and memorable and he has a special knack for choosing and arranging traditional material that I find altogether delightful. Scott's supporting cast features Jason Mowery on fiddle, mandolin, and vocals and Tim Dishman on guitar, bass, and vocals. This is an instrumental *tour de force* with terrific pacing. There is some wonderful original material, and two superb songs that leave you wishing for more. There are several barnburners (including the ubiquitous John Stinsons #2 – is it my imagination or is this tune

challenging Ashokan Farewell for top jam tune of the decade honors?), all of which Scott and crew render with a cross between exceptional precision and wild abandon. Scott's dulcimer playing on these up-tempo fiddle tunes is filled with some really exciting syncopation that provides a wonderful lift to the tunes. Note: the word "Dulmos" is the sound of the word "dulcimer" being pronounced by a two-year old of Scott's acquaintance. Tunes include Moon in the Window, Big Sciota, Sweet St. Anne's (yes, St. Anne's Reel, but different!), and Brothers.

Carey Dubbert is a rare musician who has been both a Winfield hammered dulcimer champion and a Mountain Laurel autoharp winner. **One of Mine** serves to prove that he is a master of both instruments. The recording consists of material that Carey recorded in his home studio over a period of years and the eighteen tracks are divided almost equally between solo

hammered dulcimer and solo autoharp (with a bit of cello on two of the hammered dulcimer cuts). It is a treasure trove in both areas but, remembering where I am, I'll leave the accolades for his autoharp playing to another magazine. Carey's approach to playing the hammered dulcimer is like that of an accomplished classical musician. It's an unusual blend of both right-brain and left-brain activity that appears to first dissect each measure in the piece and then put it back together with great artistic sensitivity and tremendous respect for both the instrument and his material. The result is that each piece is a carefully constructed jewel that amply reflects Carey's patience, understanding, remarkable skills and gentle nature. Includes Cradle Song, Massasoit/Dundee Hornpipes, The Harp in Tara's Halls, Tender Shepherd, Canon in D, Planxty Jim Stewart and twelve more.

Legendary **BIG** Gerry & Mile 'n a Half High Music



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Big Celtic Buckskinner

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Large Furry Man with a Wee Cap

Medley: Battle Hymn of the Republic/Dixie • Soldier's Boy • Whiskey Before Breakfast • The Gal I left Behind Me • Medley: Trip to Sligo/Swallowtail Jig • All for Me Grog • Medley: Loch Lomond/Amazing Grace & more.

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Deck the Halls • Silver Bells • We Three Kings • What Child is This • God Rest Ye Merry Gentlemen • Medleys of many other traditional holiday favorites, plus some Big Gerry originals: Jonathan's Dream and the title cut A Sierra Christmas.

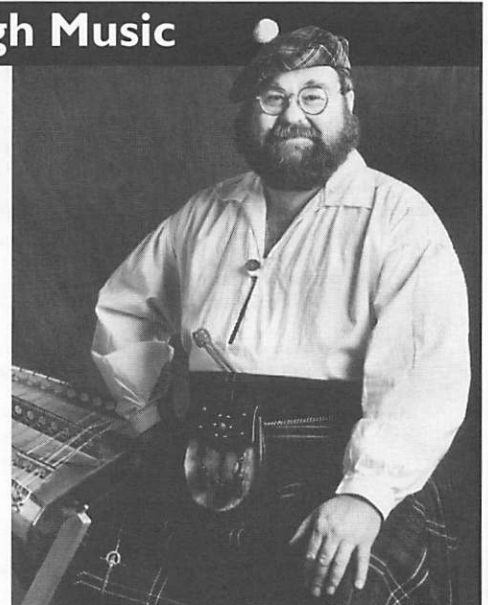
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Who is this man from the west?

Big Gerry started his musical career as a street performer in Virginia City, Nevada in 1995, and soon released his recordings of traditional Celtic music performed on the hammered dulcimer.

Newly released in 1999, *Mellow Big Fellow* is 57 minutes of relaxing Celtic music and two Big Gerry originals including the very dramatic *Night on Thunder Ridge*.

Speaking of Winfield champions, Karen Mueller has some exceptional credentials there as well. She was the autoharp champion in 1986 and a finalist in the mountain dulcimer competition in 1985. In addition, she was twice the Kansas State Dulcimer Champion. Karen is a truly remarkable musician with "serious" skills on autoharp, mountain dulcimer and guitar. She is equally at home with a spirited Appalachian string band classic, a complex Celtic reel or jig, a well-known television theme, or a "hey dude" contemporary rock classic, and she plays them all with both passion and precision.

Still Point is her latest project and superbly showcases her skills on all of these instruments. She layers in a number of other instrumental textures with the able assistance of Tim Britton on flute and uilleann pipes, Drew Miller on bass guitar, Mathew Zimmerman on percussion, Bruce Bowers on fiddle, Dick Hensold on Northumbrian pipes, Laura MacKenzie on concertina, and Anna Vazquez on cello. In her previous life, I'm betting that Karen was probably a percussionist, as her rhythm chops are second to none. *Still Point* definitely confirms Karen's vast array of ear-opening instrumental licks and "Music for A Found Harmonium," which has been a staple of her live shows, is included, but there's a lot more, too. Listen, for example, to the evocative and moody title cut, an original which Karen plays superbly on bass dulcimer accompanied only by Dick Hensold's low whistle. "Every Little Thing She Does Is Magic" is a seamless example of how to make two dulcimers sound like a band, and "Linus and Lucy" is a tutorial on how to make that same bass dulcimer sing and dance at the same time. *Still Point* includes 30-Year Jig, Eleanor Plunkett, Miss McLeod's, Jeff Davis/Run Boy Run and ten more.

David Sharp specializes in early music played on the mountain dulcimer. **Black Oak** contains mostly rare and unusual (to me at least) tunes from various European traditions including Ireland, Scotland, Croatia, France, England, Wales, and the Isle of

Man with the odd tune from Afghanistan and Shaker America thrown in for good measure. David also plays flute, whistle, bodhran, mandola, mandolin, tenor banjo, fiddle, guitar and bones with Carol Sharp on bowed psaltery, zils (before you ask, I have no idea but it sounds good!), and tambourine. That sounds like it could be a bit muddy but this is not the case. The mountain dulcimer is out front and the arrangements are, in fact, somewhat spare as you might expect a wandering minstrel to perform them. David's playing is straightforward and thoroughly evokes the feeling of the original settings of these tunes. This is clearly a labor of love and there is definitely a lot of good material here. There are several originals that fit nicely with the ultra-traditional material. Includes Garcons de la Montague, Black Oak, The Helston Furry, Orientus Partibus, The Tight Little Island.

Southern Regional (Mountain View, AR) mountain dulcimer champion and Winfield top-five finisher

Linda Brockinton has just released **Kindred Spirits**, her first solo recording of mountain dulcimer music. Linda is a member of the group, Heartstrings, who have recorded one album. A flute major in college, Linda plays fingerstyle without picks and, as a result, this recording celebrates the gentle and contemplative nature of the instrument. *Kindred Spirits* contains nineteen cuts and is a mixture of Celtic, American traditional, and southern gospel tunes played with great skill, tenderness, and love. Playing solo gives her a lot of room for expression and she does a marvelous job of exploring the nuances of each tune but, while the sounds may be kind and gentle, Linda's playing is invariably inventive and deceptively vigorous in a very engaging and, often, toe-tapping way. In addition to flute and dulcimer, she also plays Irish harp and it's easy to hear the influences of the harp on her dulcimer playing. This is a lovely recording. Includes Sheebeg-Sheemore, Great Is Thy Faithfulness, My Home Is In the Mountains, Bridget Cruise, Eleanor Plunkett, Fanny Power. ★

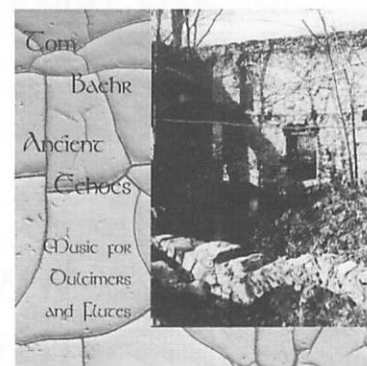
Dulmos • Scot Evan Freeman, Ouibache Records, PO Box 362, Battleground, IN 47920, (CD/Cassette).

One of Mine • Carey Dubbert, Smoke & Mirrors (a very small division of Flimzi Productions), 18000 Coleman Valley Rd, Occidental, CA 95465, 707-874-3848, carey@monitor.net (CD).

Still Point • Karen Mueller, Streamline Productions, PO Box 80565, Minneapolis, MN 55408, www.karenmueller.com (CD/Cassette).

Black Oak • David Sharp, Idlewild Recordings, PO Box 65702, Salt Lake City, UT 84165-0702, 1-801-268-4789 (CD/Cassette).

Kindred Spirits • Linda Brockinton, Crystal Hill Recording, 3343 Wise Rd, Alexander, AR 72002, 501-316-2055 (CD/Cassette).



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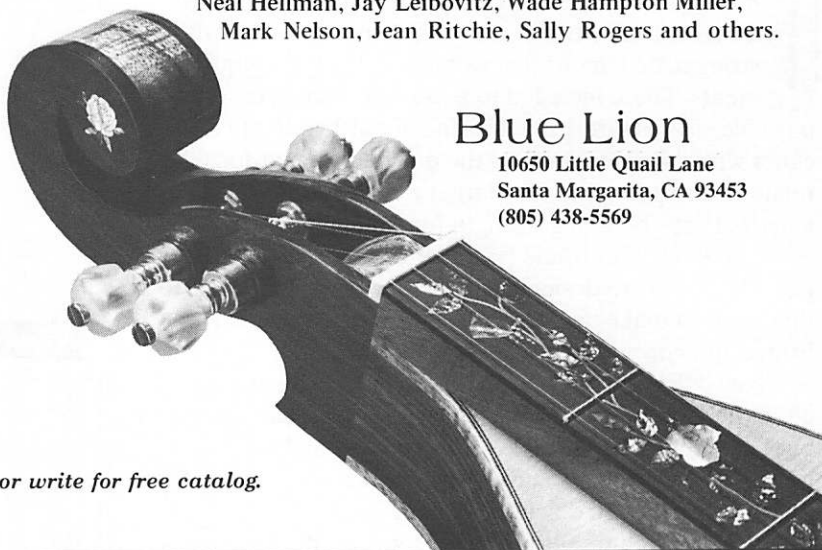
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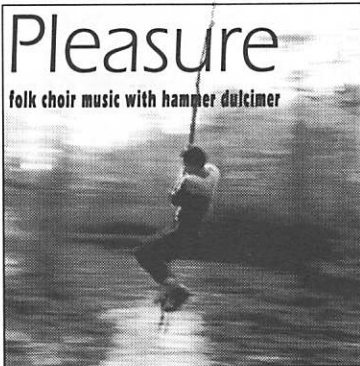
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Technical Dulcimer

by Sam Rizzetta

Strings #5

In the last issue we used the plain string equations to design a twelve treble course hammer dulcimer with string scale lengths that would meet certain requirements. These included tone, sustain, tuning ease, and portable size. Figure 1 is a drawing of our hypothetical dulcimer with string lengths and the dulcimer dimensions that relate to string lengths. Our target was a maximum scale length of 65% breaking strength for the highest pitches and an overall dulcimer frame length of forty inches or less. Our task this issue is to design the bass course scale lengths. To do this we must make two decisions: where to place the bass bridge and how to tune the bass courses.

Many dulcimers from earlier times had no bass courses at all. Early dulcimers that have bass usually have the bass bridge placed close to the right side bridge and parallel to it; see Figure 2. This makes for relatively long strings and requires fewer gauges of wire. Such dulcimers usually used the same steel or iron wire for both treble and bass. However, the low strings require a long reach to play, and the bridge vibrates the soundboard close to the right side, which responds poorly to the low notes. The tone is not all it could be. For playing ease the best placement of the bass bridge would be parallel to the treble bridge; see Figure 3. Here the low notes would vibrate a responsive area of the soundboard, but the string scale lengths

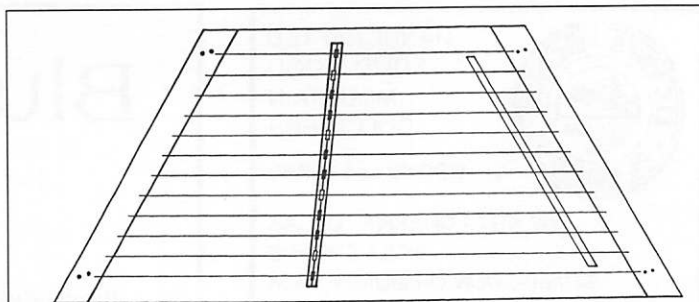


Figure 2 Bass bridge parallel to right side bridge

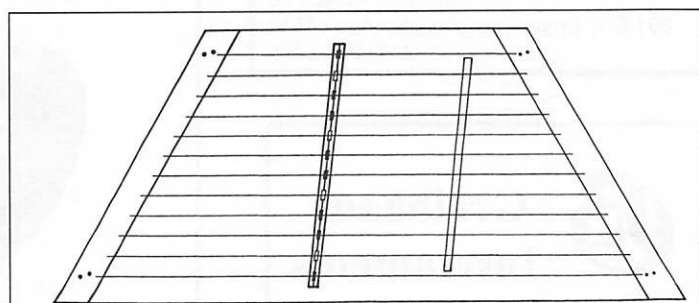


Figure 3 Bass bridge parallel to treble bridge

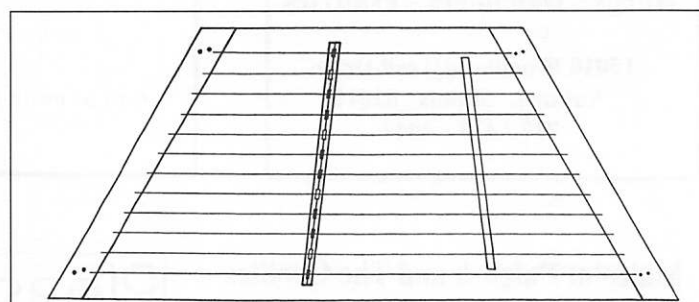


Figure 4 Bass bridge compromise location

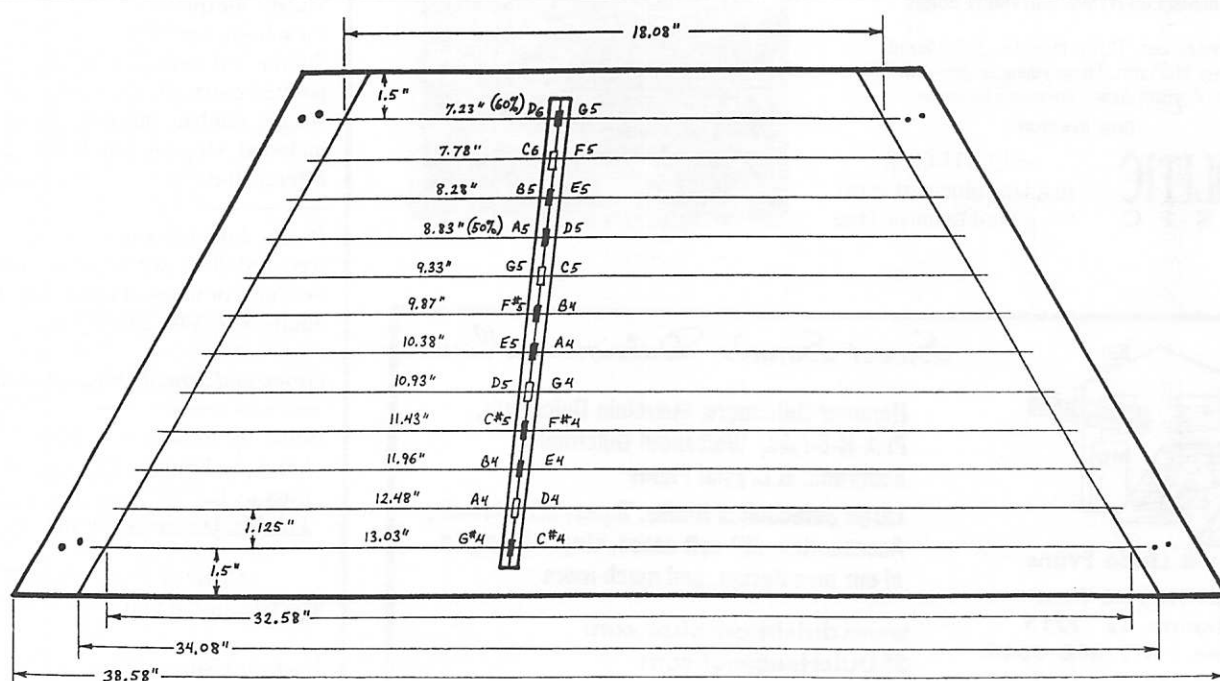


Figure 1 Dulcimer dimensions and treble course scale lengths

would be very short at the low end. Such short string lengths will require some complexity in choosing strings and might sacrifice some tone. I long ago settled on the compromise bass bridge location depicted in Figure 4. This location combines playing ease, favorable sound-board placement, and more ideal string factors.

Next in our planning is deciding what notes to provide on the bass bridge. Historically, most American dulcimers had bass notes arranged so that the right side of the treble bridge is one octave higher than adjacent bass courses, as in Figure 5. This provides a nice low bass range. However in recent times, since 1970, it has become more common to have bass notes arranged so that the right side of the treble bridge is a fifth-interval higher than adjacent bass courses, see Figure 6. This arrangement makes it easy to double the melody an octave lower, and makes the key of F available. Since the fifth interval arrangement is popular today, we will use the tuning in Figure 6.

It is important to have a comfortable playing distance between the treble and bass bridges. I like a minimum distance of about 8". Since the bridges are closest together at the high end, let's make

D6	-----	G5		
C6	-----	F5	-----	G4
B5	-----	E5	-----	F4
A5	-----	D5	-----	E4
G5	-----	C5	-----	D4
F#5	-----	B4	-----	C4 (middle C)
E5	-----	A4	-----	B3
D5	-----	G4	-----	A3
C#4	-----	F#4	-----	G3
B4	-----	E4	-----	F#3
A4	-----	D4	-----	E3
G#4	-----	C#4	-----	D3

Figure 5 12-11; Bass in Octaves

D6	-----	G5		
C6	-----	F5	-----	C5
B5	-----	E5	-----	Bb4
A5	-----	D5	-----	A4
G5	-----	C5	-----	G4
F#5	-----	B4	-----	F4
E5	-----	A4	-----	E4
D5	-----	G4	-----	D4
C#4	-----	F#4	-----	C4 (middle C)
B4	-----	E4	-----	B3
A4	-----	D4	-----	A3
G#4	-----	C#4	-----	G3

Figure 6 12-11; Bass in 5ths

the distance 8" between bridges at the C5 bass course. This will result in a string length of 15.5" for the bass C5. This is shown in Figure 7. Using the plain string equations as described in DPN Vol. 25, No. 2, we find the tension of a 0.018" steel string of 15.5" tuned to C5 equals 49.027 lbs. For this wire we can calculate 100% breaking tension to be 89.573 lbs. To calculate the percentage of breaking strength of our C5 course:

$$\frac{49.027}{89.573} = .547$$

So, the bass C5 is about 55% breaking strength. This falls in the very favorable range of 50 to 65% that we have discussed in previous installments. Go ahead and calculate the percentages for the other bass strings. The percentages do get lower as the pitches get lower.

Figure 7 shows the scale lengths for the

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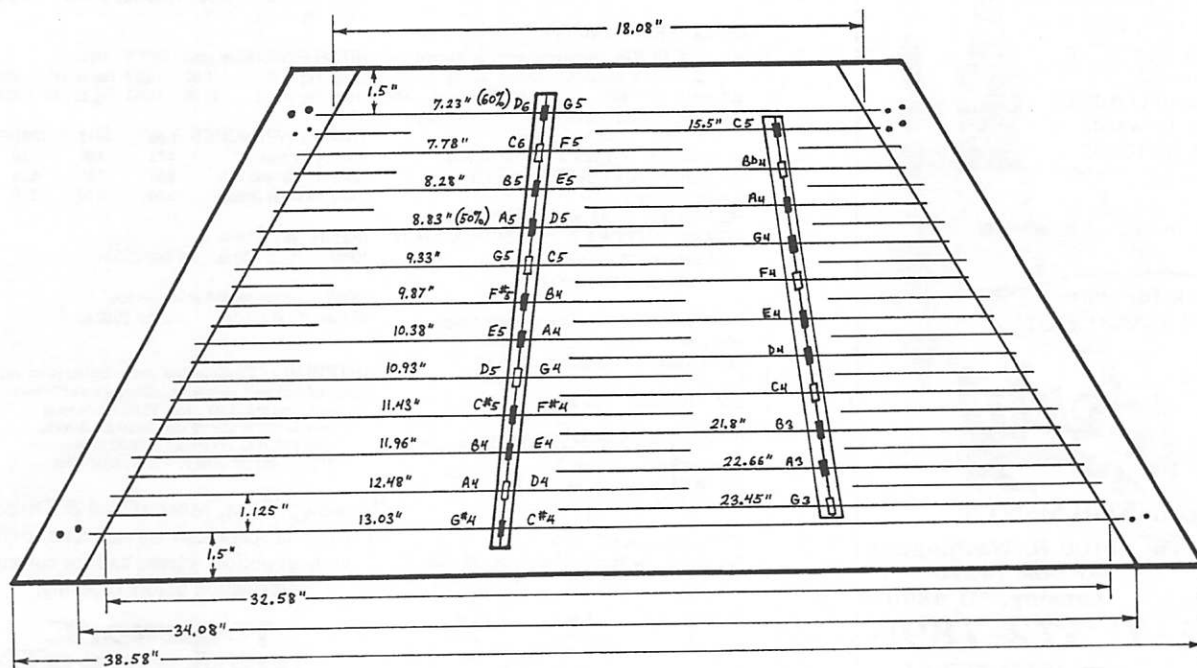


Figure 7

Technical Dulcimer continued

courses B3, A3, and G3. We want to know if any of these courses can be strung with phosphor bronze wire. You will recall that 50% breaking strength is my suggested maximum for phosphor bronze. I calculate that the 23.45" length of the G3 course is 50%. Use the string equations and tensile strength information for phosphor bronze to verify this. This tells me that I can safely use phosphor bronze wire for the G3 without too great a risk of string breakage. It may sound good and hold tuning better than steel wire for this length and pitch.

If you have followed the Tech Columns on strings, you can probably predict whether the B3 and A3 can be strung with phosphor bronze. And you know how to do the calculations to be certain. Knowledge is power. Go build wonderful dulcimers! *

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The Smokey Lantern Dulcimer Project

by Vicki Stuckert • Findlay, Ohio

I've been surrounded by all kinds of kids during my twenty-five years as a teacher! It's been one of the great blessings of my life. I've exposed kids to everything from canoes to raptors! One school year, thanks to a grant from the Northern Indiana Bluegrass Association (NIBGA), I had the opportunity to share the mountain dulcimer with my high school students.

My husband and I had been interested in the mountain dulcimer for several years. We finally had a chance to play a friend's dulcimer at a festival in Midland, Michigan in August 1998 and immediately fell in love with the sound. We found two dulcimers we thought sounded as beautiful as they looked. These "Smokey Lantern" dulcimers were built by Bill Spencer, who had passed away the previous year. We met Bill's widow, Eileen, and found out she was selling the last of the dulcimers, which included several student models.

Later, in September, we connected with Eileen in order to buy the two dulcimers. Just as we were leaving she said to us, "You're both teachers! Why don't you write a grant for the rest of Bill's dulcimers and teach your students how to play?" She then proceeded to show us the twenty-five student mountain dulcimers! I told Eileen I would have to think about the idea.

The more I thought about it, the more I liked it. I began thinking about my students and how they might benefit from learning to play mountain dulcimers. Though they are in high school, most of them have never felt a part of their school or community. They lack confidence, don't feel accepted and, therefore, are non-participants in school and life in general. I thought that through learning to play the mountain dulcimer, they would increase their self-esteem, pride, and self-confidence, and gain acceptance with their fellow students and teachers. This, in turn, might give my students the confidence needed to become more successful in academics, try other school activities and, most important, become active participants in their community after graduation.

It all sounded like a great idea, but first I would have to find the funds needed to purchase the dulcimers. I researched local and state granting agencies, and found out that most agencies will not fund equipment. I had just about given up when I talked with Jim Winger, President of NIBGA, at the



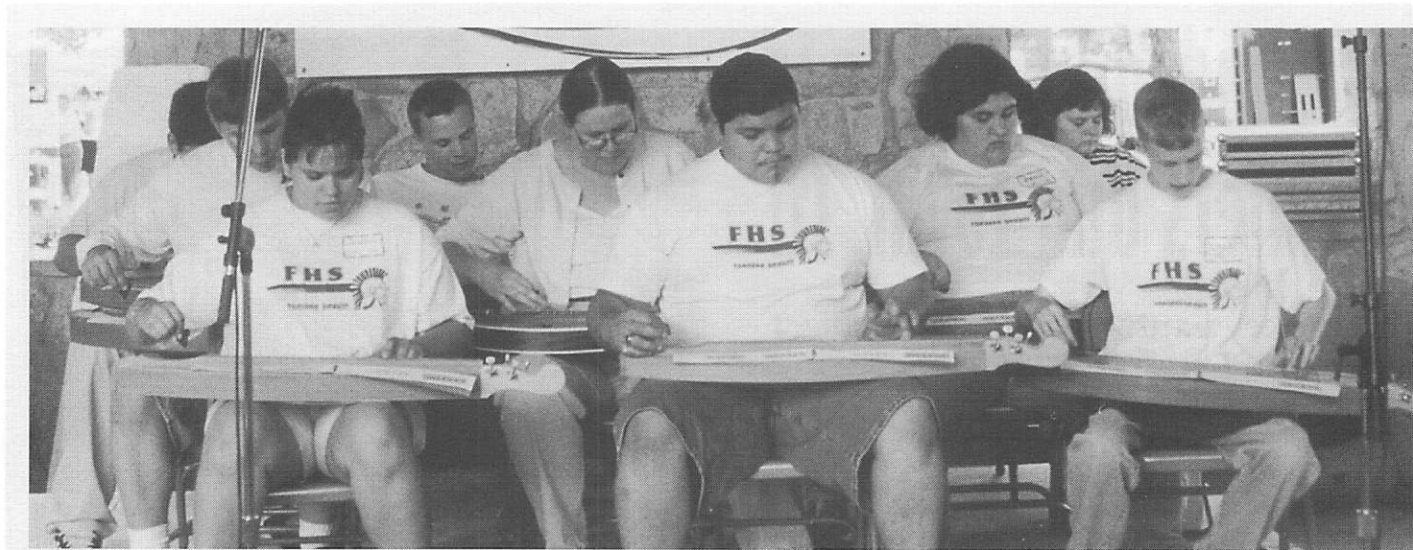
Bluegrass Reunion at Ottawa, Ohio. As we sat around a roaring campfire, I was bemoaning the fact that I wanted to write a grant for twenty-five mountain dulcimers but could not find an agency that would fund it. Jim told me to write up the grant and propose it to NIBGA. Promoting bluegrass and traditional music to school children was one of NIBGA's goals and it just might get approved.

In November, I headed to Fort Wayne, Indiana, with my husband and a few friends to present my grant in person to the NIBGA Board of Directors. A grant of \$1250 was approved. We immediately called Eileen Spencer and went to Lewisburg to pick up the dulcimers. By Thursday of that week, my students were playing "Bile Them Cabbage Down," their first song on the dulcimer!

Many logistics had to be worked out, like how to store twenty-five mountain dulcimers in a very small classroom, how to identify the dulcimers, whether the kids should be allowed to take them home, should they learn in DAD or DAA, and if they broke how to fix them. It has all been a real learning experience!

The first problem was doing repairs. The kids weren't used to handling fragile musical instruments and we soon discovered that the slightest bump caused the heads to break at the glue joint. One solution came in the form of Jerry Rockwell, a dulcimer performing artist and builder from Guysville, Ohio. Jerry offered to fix the first broken dulcimers and showed us how to do the repairs ourselves. Four more dulcimers have had broken heads, and we are fortunate to have Dave Vogie, a NIBGA member from Michigan, volunteer to repair them. The kids are learning to be more careful with the dulcimers. Pam Shulte of Ottawa, Ohio who has come to play the students in the classroom, has helped with this. She

continued on next page



told the kids when someone bumps your dulcimer, give them a dirty look to remind them to be careful. That is a standing joke in our room now—when there are bumps to our instruments you get the look! None have been broken intentionally, though, and now the kids take great pride in their instruments and go to considerable lengths to protect them.

Identifying the dulcimers was important, since the students wanted to use the same dulcimer every time. They came up with the idea of woodburning an identification number on the bottom of the tailpiece. They woodburned a letter “B” followed by a number which was followed by an “S.” The initials, of course, were those of the builder, Bill Spencer. Once the dulcimers could be identified, students began taking them home to practice. I was surprised at how many wanted to show their families the songs they were learning. Of course, some of the dulcimers returned from home broken, but that was just part of the learning process for both me and the kids.

The storage problem also had to be addressed right away since twenty-five mountain dulcimers can take up a lot of room in a very small classroom. By the end of January, a twelve-foot steel bar was suspended from the ceiling by chains. Grommets and hooks were inserted in each of the dulcimer carrying bags and all twenty-five dulcimers were hung from the bar.

We also struggled for a while with the DAD–DAA tuning dilemma. After some experimenting, I decided to leave the dulcimers tuned to DAA. This has simplified tuning the dulcimers and has made developing a repertoire of DAA songs easier. Many people have shared or suggested books and songs. The students are also beginning to develop proficiency in tuning their own dulcimers.

We are now nearing the end of the school year. Thirty-two dulcimer players (eighteen freshmen, eight sophomores, four juniors and two seniors) have learned how to play the mountain dulcimer, about the uniqueness of bluegrass and tradi-

tional music in American culture, Appalachia, and other regions, and the importance of passing all this knowledge on to future generations.

One way of doing so was to go to Northview Elementary School to teach second graders how to play the mountain dulcimer. Watching my students, who tend to lack confidence and have low self-esteem, successfully teach second graders how to play “Mary Had a Little Lamb” was incredible! My kids were amazed at the positive reaction they received! It was one of the best experiences I have ever had with students in twenty-five years of teaching. On March 10, Larry Conger was scheduled to do workshops with us and present a concert to our second-grade buddies at Northview Elementary, but his visit was snowed out. The kids were very disappointed, but put their disappointment aside, and that afternoon they taught four second-grade classes about the mountain dulcimer.

My students have been able to interact with dulcimer players from the community and this helped them develop people skills that they will use for a lifetime. We have also found family dulcimer connections—one of the students’ grandmothers, Joann Spitsnaugle, came to play for us and show us the dulcimer that her husband built. This provided a source of family pride for her granddaughter, Beth, and allowed the students to connect in a positive way with a senior citizen. Mrs. Spitsnaugle also shared articles about dulcimers and the healing effect of this music. The students now have an increased respect for the power of music in general and the mountain dulcimer in particular, and I was enabled to play the dulcimer for my uncle as he lay dying from leukemia.

We also were introduced to “Miss Lois” through a previous DPN article. I was unaware that anyone else was sharing mountain dulcimers with kids. Reading about Lois Hornbostel was a pleasant surprise and made my students feel like they were doing something pretty special!

On April 21, Appalachian author June Langford Berkley visited the class to speak with the students about her book

Shannanganey Blue and to discuss with them the possibility of having one of the characters for her next book play the mountain dulcimer. She used the students as a primary source for researching mountain dulcimers. We also suggested that the character play "Barlow Knife" since one of June's previous characters whittled with one. Needless to say, the kids felt pretty good about being sought out by an author for information that would be included in a book!

We are not done yet. We are soon to buddy up with senior citizens at the local senior center, and will open a concert for Maureen Sellers and perform at our local arts festival in June.

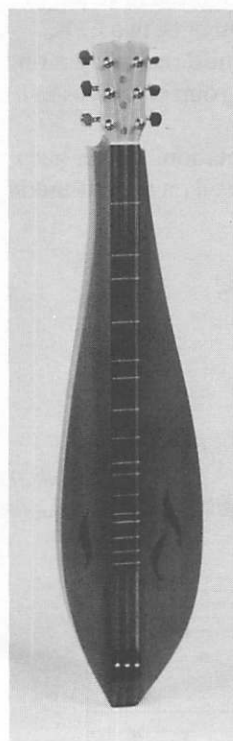
During this school year, I have watched my students grow in maturity and self-confidence as never before. I owe most of it to the mountain dulcimer and all the wonderful people the students have met along the way. Yes, they have learned about the dulcimer, but they have also become better people because of it. They have established and reestablished connections with their families, their school and community. They have developed a sense of self-worth and self-confidence they never had before. Most important, they have learned that music is a powerful force that can change lives!

Thank you, NIBGA, for this wonderful grant opportunity, and thanks to all the dulcimer people who have given time



and talent to contribute to this project. I look forward to sharing and discovering the joys of mountain dulcimers with students for many years to come! ☼

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Lorinda Jones



My musical experiences began when I was a little girl playing gospel piano at church for my dad, who was a Baptist minister. I followed him to the small churches throughout the Cumberland region of Kentucky and Tennessee, playing wonderful old-time gospel music, with much of it based on the “shape note” traditions he taught me. I learned classical methods in high school, where I played oboe, and at the University of Kentucky, where I continued to study the oboe while I earned a degree in education.

I was introduced to the mountain dulcimer through my first job as an elementary music teacher. I attended an Orff-Schulwerk Conference, where I learned the basics from David Cross, who also taught us to make our own cardboard dulcimers. Right away I was hooked, since the sound of the dulcimer struck a familiar chord that reached back to that early childhood. I discovered Kentucky Music Week and the State Park Festivals, which offered dulcimer workshops and introduced me to local dulcimer builder/players like Warren May and Homer Ledford. My students loved the dulcimer, and in some part its effect on them led me to enroll at Tennessee Tech University and pursue certification as a Music Therapist. While in Tennessee, I spent some time with the Knoxville Dulcimer Club. It was such fun that I decided to start a dulcimer club in my local area. I offered dulcimer classes at the community college and the Heartland Dulcimer Club in Elizabethtown was formed. Through continuing classes and festivals, the club continues to grow.

As a music therapist, I provide services to adult patients with psychiatric disorders, traumatic brain injuries, and individuals with chemical dependency. I also work with children having developmental disabilities, especially that of autism. The dulcimer has proved an invaluable tool for increasing fine motor skills and attention spans, improving eye/hand coordination, encouraging appropriate interactions, and introducing new leisure skills. My courting dulcimer has had hundreds of hands



on the strings and has brought many a smile to a depressed or withdrawn patient. The dulcimer, for me, has been the root of a widely branching tree of rewarding experiences. It is a part of almost every day, my work, play, and socializing. Teaching others to play led me to publish two instructional books. Writing arrangements for our club led to the publication of three more books. Exposure to traditional music set me on a path to learn other traditional instruments including the Celtic harp, auto-harp, tin whistle, and bowed psaltery. All of these have led to my most recent and rewarding accomplishments, two CDs, *Night Cap* and *A Midwinter's Feast*, and a third recording is on the way. Playing in a Celtic chamber folk group continues to expand my musical repertoire.

I first learned to play “The Irish Lamentation” on the harp, but I found the lyrical melody also works well on the mountain dulcimer. *

Lorinda Jones, PO Box 123, Rineyville KY 40162
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Irish Lamentation

DAD Tuning
Andante ♩ = 80

*Irish Traditional
Arrangement, 1998 Lorinda Jones*

Arrangement, 1999 Edm

D Bm Em

T
A
B

0 1
[H]

0 0 0 0
2 2 2 3

0 0 0
2 1 0

5 1
8 1 1 2

Strum from melody to bass string

The image displays a guitar tablature score for a piece in D major, consisting of six systems. Each system includes a musical staff with notes and a corresponding guitar tablature with fret numbers and various techniques.

- System 1:** Chords A, D, G, D, G. Techniques include a slide on the D string and a 'p' (palm mute) marking.
- System 2:** Chords D, D, A. Features a double bar line and a 'p' marking.
- System 3:** Chords Bm, G, D, F#m. Includes a 'p' marking and a 'b' (bend) marking.
- System 4:** Chords G, D, C, G. Features a 'b' marking and a 'p' marking.
- System 5:** Chords D, G, A, D. Includes a 'b' marking and a 'p' marking.
- System 6:** Chords G, D, G, D. Ends with a double bar line.

Mick Doherty



by Pete Ballerstedt • Philomath, Oregon

Based in Portland, Oregon, Mick Doherty has been a professional performing musician since 1979, and has composed music for film, theater, and television. As musician, storyteller, and voice actor, Mick works with his wife, Deb Chase, in the Oregon Shadow Theatre, producing award-winning shadow puppetry plays. He has performed coast to coast and in Japan with the Trail Band, and tours the Northwest with The Cascadia Folk Quartet.

Remember when you heard a hammered dulcimer for the first time? For Mick Doherty it was a chance encounter that led to his transformation from a guitar-playing street musician into a hammered dulcimer player and took him from busking on the streets of Washington, D.C. to performing with an eight-piece band from Florida to Tokyo.

"Mick was an accomplished singer and guitar player who had been playing music most of his life," Rick Fogel remembers. "When he saw how well I could do with the hammer dulcimer after a couple of years' experience he decided he would have to buy one of my kits. I helped him put it together and within a few weeks we were partners (Rick and Mick) on the streets of Georgetown."

Mick describes his musical epiphany: "On St. Patrick's Day, 1979, I was busking with my guitar on the streets of Georgetown. After taking a break, I wandered back up to Wisconsin Avenue and ran into Rick Fogel. Rick invited me to back up his dulcimer melody with some guitar chords. We soon had a good crowd around us, and they heaped money on us. I said to Rick, 'Where can I get one of them dang things?' Rick said, 'I've got a kit in the van. You can have it for 80 bucks.' After I figured out how to play some melodies and back-up chords, Rick and I spent many months playing music together in the D.C. area. I fell in love with the sound of two dulcimers playing tight rhythmic parts."

Mick's playing style is "Pretty hard-hitting! I like the strings to ring out with well-struck notes. I'm not a basher, mind you. There is a certain velocity and intensity that makes the strings ring out in a rich way. That's the sound I like to get. This is not to say that I can't play an air, or have no sense of dynamics—I can be sweet, really. Downright mushy, sometimes!" He enjoys playing back-up parts. "I like to find the 'pocket' and keep the rhythm groove." Mick developed his style playing in ensemble. "Most of my career I've been in duos, trios and quartets, and my style has evolved accordingly."

Being a musician means more than making music. "His performance personality is what drew me to Mick most, after



his playing ability," Marv Ross, the Trail Band's producer said. "I like to work with performers who can talk to an audience, have fun on stage, and understand that a musician is an entertainer."

When asked for any learner's tips, Mick, who gives lessons in his "spare time," offered the following: "I suggest getting some drum 'stick technique' exercises and adapting them to dulcimer. Work on solid stick control with both hands. John McCutcheon had two great words of advice (well worth the reasonable fee for my one lesson!) that I also pass on: 'Think chords.'"

Mick, now a resident of Portland, Oregon, plays in two bands, The Cascadia Folk Quartet, and the Trail Band, and performs with his shadow-puppeteer wife, Deb Chase, in the Oregon Shadow Theatre.

The Cascadia Folk Quartet features Lawrence Huntley and Mick playing dulcimers, with Chip Cohen on fiddle and Kevin Shay Johnson on guitar. They play a number of dulcimer duet instrumentals, and bring out the bass for tunes that use just one dulcimer. They also sing some three-part harmonies.

The Trail Band (www.trailband.com) is an eight-piece band featuring strings, brass and drums. "It is truly a hoot playing dulcimer with a horn section!" *

An Incomplete Discography

Immigrant Dreams, The Trail Band, 1998, Tail's End Productions

Christmas with The Trail Band, Live in Concert, 1996, Tail's End Productions

Cascadia Folk Quartet (with Lawrence Hunley, Kevin Shay Johnson, and Chip Cohen), 1996, Cascadia Folk Productions

An Old Fashioned Christmas, The Trail Band, 1994, Tail's End Productions

Trail's End, The Trail Band, 1994, Tail's End Productions

Old Time Hammered Dulcimer Favorites, Mick Doherty and Friends, 1994, Rever Records

Voices of the Oregon Trail, The Trail Band, 1992, Tail's End Productions

Lucky! The Whammadiddle Dingbats (with Larence Huntly and Kevin Shay Johnson), 1989

Saturday at the Market (with Lawrence Huntley and Kevin Shay Johnson), 1987

Dulcimer Christmas, In Dulci Jubilo (with Lawrence Huntley, Dan Compton, and Steve Einhorn), 1987, Burnside Records

Old Hat (with Rick Fogel and Seth Austen), 1981

Notes for "La Llorona"

For Christmas of 1998 I received a copy of an old LP entitled *The Mexican Psalter*. This album features Maestro Pedro Ruiz of Xochimilco, Mexico, playing the salterio. The liner notes refer to the instrument as a "zither" which has "about one hundred strings—grouped in fours, in unison, for each of the thirty-two notes—the strings are both struck and plucked." The salterio of Maestro Ruiz is accompanied by his brother Manuel on contrabass and son Felipe on guitar.

Pedo Ruiz is a masterful player. The tune "La Llorona" is the opening cut on this record, and seems to be played "struck." I've indicated the form at the top of this rough transcription. I say "rough transcription" because Pedro Ruiz plays each phrase differently just about every time he comes to it. To each repeat and reprise he gives different accents, syncopation, ornamentation, and most importantly, rolls. He rolls with great control and expression! He also plays quite fast. This tune moves with quarter notes at the high 190's. The chords above the staff are what are played by bass and guitar on the record, as I hear them. I've put circles around certain chords that are at times dissonant. Playing the previous chords through the measure with the circled chords may seem easier and more harmonious for the accompanist.

"La Llorona" is a very popular and passionate Mexican folk song. It is translated as "The Crying One" or the "Weeping Woman." The song is (mostly) a love song which has been recorded in a Spanish/English version by Joan Baez.

The album, *The Mexican Psalter*, was put out in 1975 on the Arion label by Peters International, Inc., then of New York City. The album was recorded in Mexico by Gérard Krémer. Hoping to find out more about Maestro Ruiz, I called directory assistance for Arion and Peters in New York City and got no listing. Web searches for those two names as well as Pedro Ruiz and Gérard Krémer also were not helpful. If anyone knows of Maestro Ruiz, or is able to track down the folks who put out this recording, please let me know. His music is wonderful!

music follows on next page



PHOTO BY OWEN CAREY

Trail Band members: Back Row (left to right): Cal Scott, Phil Neuman, Gayle Neuman, Skip Parente. Front Row (left to right): Brad Price, Rindy Ross, Mick Doherty, Dan Stueber. Photo by Owen Carey

Mick Doherty
2015 NE 54th
Portland OR 97213
503-282-2165
mick@oregonshadowtheatre.com

Peter Ballerstedt lives with his wife Nancy and their three agile dogs in Philomath, Oregon. Pete's day job is technical writing. He has played his Rick Fogel Whamdiddle hammered dulcimer for four years and takes lessons from Mick Doherty.

La Llorona

From Maestro Pedro Ruiz
Traditional Mexican

Form: Intro AB AB C AB AB Tag

Intro.

Chord symbols and section markers:

- Intro:** Em, Am, Em, B7
- Section A:** Em, Am, Em, B7, Em, Am
- Section B:** Em, B7, B7, B7, Em, (A)
- Section C:** D, (G), C, C/G, B7/F#, B7, (C), Em, (A), D, (G), C, C/G
- Section D:** B7/F#, B7, Em, (A), D, (G)
- Section E:** C, C/G, B7, Em
- Tag:** B7, Em, B7, Em

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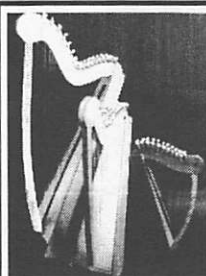
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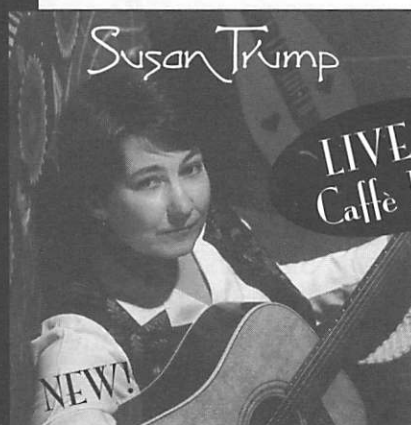
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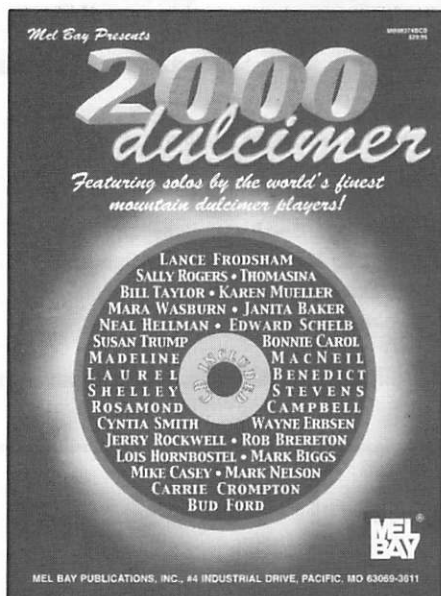
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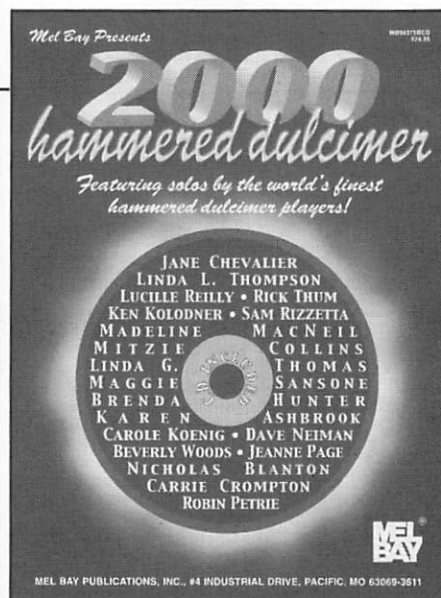
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# Moldova on the Map!

## The CWA World Congress

by Sally Whytehead

**I**t was with some trepidation that I leafed through my atlas last April to find the small Eastern European state of Moldova, when I heard that the next congress was to be held there in October 1999. Tucked between Romania and the Ukraine, just North of the Black Sea, Moldova boasts Southern European climates, and a rather faded charm which UNESCO is working towards restoring. It was,



Group "Dulcimer" from Mexico

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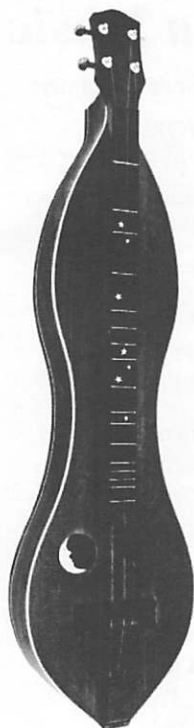
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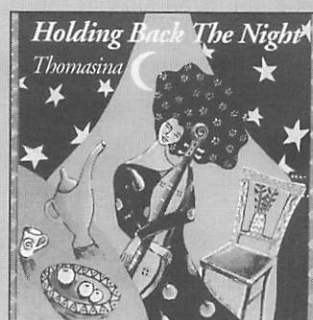
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as I found out, in part thanks to UNESCO, too, that the Congress could be held there. Social circles must be small in Moldova, for the General Secretary of UNESCO in Moldova, Constantin Rusnak, is also a composer and was the patron of the 5th World Congress. It also turned out he is a pretty good double bass player, as he joined in an impromptu jam session!

The warmth and friendliness of the Moldovans is something I will remember most about my trip. The local language is Romanian, and the second language, if any, seemed to be French. However, with signs and a bit of imagination (no thanks to the useless phrase book with not very many phrases in twelve Eastern European languages), I could get by. I had a couple of days to myself before the main event started, so I managed to orient myself and do a bit of exploring of the capital, Chisinau.

The country is still very poor; in the city both private and public buildings were showing signs of long neglect, but building and restoration work are beginning. And some encouraging signs of modern life in a capital city were appearing—from the internet cafe to the numerous exchange kiosks, and the artists' street market, Chisinau is building its future for the new millennium.

This seemed to be the year of the internet. Many of the new delegates had discovered the CWA via the internet. I was so pleased to meet the people I had gotten to know a little via email. This year's hit was the group "Dulcimer" from Mexico.

Attending their first congress, they had worked hard to get the five-member group plus one member's mother there. They gave the very first concert, and with their youthful exuberance (cries of Viva Mexico!) and their very danceable music they brought down the house. And despite their youth and inexperience, this group has worked hard to build a dulcimer society in Mexico and organize a dulcimer festival. The Mexican dulcimer or *salterio* is unusual in that it is played solely with metal fingerpicks. The sound is quite distinctive, and carries well over other instruments.

Another internet friend was Tobias Jenny from Canada. Tobias was originally Swiss, and this heritage is what he explores in his music. With the Swiss Alphorn which he constructed himself, and the hackbrett which he also made, he combines Swiss Alpine melodies in his unique sound. Another first for the congress was Menashe Sasoon, who played Persian *santoor*, and comes from Israel. The warm tone of the instrument, with such an Eastern feel due to the quarter tone tuning, was fascinating to hear.

I was also pleased to meet again some of my friends from previous congresses. Tatiana Eletskaia is an elegant and sophisticated professor of *tysmbal* in Minsk. This time she came with her pupil, Galena, now a teacher, and her pupil, Zinaida, a sixteen-year-old student. Tatiana explained, rather aptly, "I am the grandmother." They take dulcimer

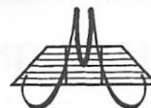
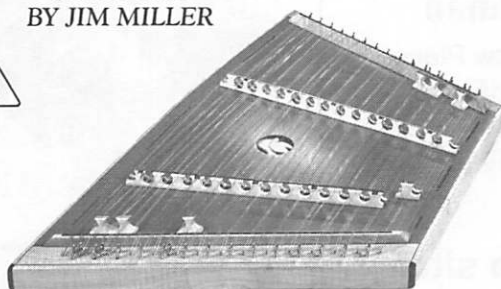


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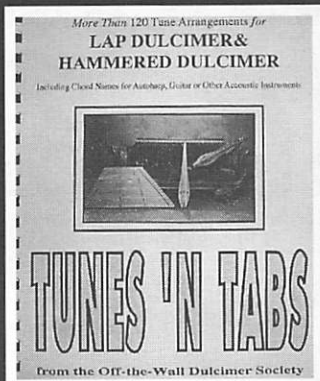
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"parents" seriously in Belarus! It seems they need to start training from age seven or nine, to keep the wrists supple. So Zinaida, now an accomplished young musician, had completed nine of her seventeen years of musical training. However, it seems that the instant appeal of the dulcimer is world-wide. Tatiana took up playing after seeing and hearing one at a friend's house—how often have I heard that story?

It was good to see and hear all the young students from the Moldovan School. One of the youngest, at eleven years, had bags of personality and confidence, and was equally at home in the massive National Philharmonic Music Hall, accompanied by a full folk orchestra, as in the more informal "Jazz" concert when the Mexicans and others leaped up to play along and dance when he started playing a popular Mexican tune. It was great, too, to catch up on old friendships from Australia, Singapore and Europe, and to find new friends who, by the end of our stay, seemed to be as familiar as the old ones.

With regret, we packed our bags and made our final tour of the city, visiting a few markets and sights on the way. Many friends, new and old, were on the same plane out, and we were not too dismayed at the delay in the airport—we had extra time to chat and laugh together for a few more precious minutes, until the next time. And yet for many the break is not so final, because many can chat via the internet!

So goodbye, Chisinau, and thank you. It was heartwarming



*Moldovan students tapping out a rhythm.*

to see that this tiny country, struggling to bring itself into the third millennium, has such a wealth of music, love and humanity to share. \*

*The next congress is being organized by Sally Whytehead in the UK in 2001. You can contact Sally by email at [sally@ftel.co.uk](mailto:sally@ftel.co.uk) or visit the CWA website at [www.cableinet.co.uk/users/realisations/cwa](http://www.cableinet.co.uk/users/realisations/cwa).*

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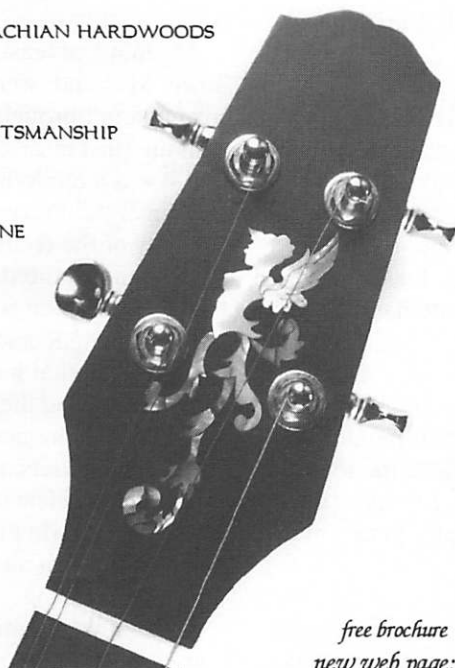
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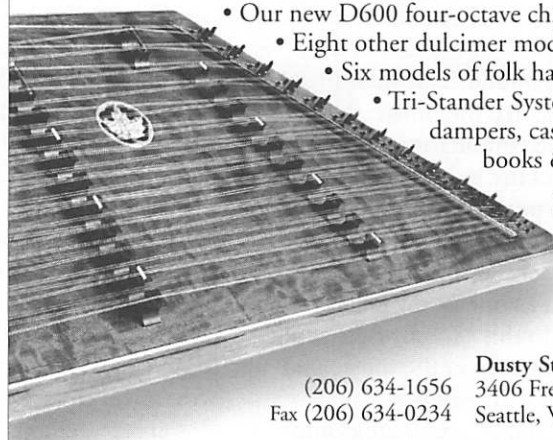
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## The Art of Performing

by Steve Schneider

# Music—A Matter of Life and Breath

**O**ccasionally we have musical episodes that startle us, jar us awake in ways that enable us to see ourselves and the world in a new light. When these things happen it's a wonderful time to appreciate our own growth and development. As a teacher, I sometimes discuss my own process and experiences when I think it could be beneficial or enlightening. I had an experience just the other night that I think many of you who have ever played (or who want to play) in public can relate to.

Malcolm Dalglish has beautifully arranged a body of music for children's choir and hammered dulcimer. I performed "Woody Knows Nothin" and "Kalanta of the New Year" (St. Basil's Hymn) in the past and had wonderful experiences each time. I'm now performing a series of concerts with a local children's choir in which I'm playing "Kalanta of the New Year" again. Two nights ago we had our first (and only) rehearsal.

As some of us know, playing the hammered dulcimer while sight reading, turning pages, and following a conductor is awkward at best. (Sort of like practicing one-handed scales with my right hand while shaving with the left.) Therefore, I have some choices to make—don't look at the conductor, don't show up, muddle through the best I can, or memorize the music ahead of time. Since the conductor might notice if I'm not watching her, and I'd like to be part of the performance, I need to memorize the music so that I'm not relying on paper. So, I practice with memorization as one of my goals.

How do I do this? In phrases, actually. I find the phrases in the music and mark them off with a pencil, using heavy lines at phrase beginnings and endings. This makes the phrases pretty

easy for me to see. I also make a copy of the score, cut out the dulcimer part, tape it to a piece of paper, and try to get all the music on the least number of pages. This way, instead of five pages I need only deal with two.

Then, I begin practicing one phrase at a time, over and over (and over)—just that one phrase. No more, no less. Probably about 10,000 times each (or more, if I have the time). Then I link the phrases together to create a whole piece of music. I find that this works really well for me.

But what's a phrase? A phrase is a sequence of notes that are linked in some way to create the feeling of some sort of unity or meaning. Phrase endings are usually the places at which a singer would inhale, a resting place. For example:

"Twinkle, twinkle little star"

(breathe),

"How I wonder what you are"

(breathe)....

So, if I were learning "Twinkle, Twinkle Little Star" I would take that first line and play it over and over and over until it felt comfortable and natural in my hands, ears, and eyes. I would make decisions about bridge and hand placement, and mark the music wherever it would be helpful or necessary. Once I learned each phrase, I would then practice the transition points from one phrase to the next to enable me to move smoothly through them. I think of it as a physical training in addition to a musical experience.

**O**k—I did all that—I was prepared. I had memorized the music. And I had performed this before with the same conductor and had had a wonderful time. So why was I getting this creepy feeling that something was wrong? I felt scared! I wanted to run

away and never play music again. My hands were so cold I feared that I wouldn't be able to hold my hammers adequately and that I'd have to play the entire piece gripping them either in my mouth or with my toes. Not a pleasant image, especially since I hadn't practiced either of those techniques before!

So I took a deep breath. I remembered why I play music, and I thought of the warmth that I knew I would feel from the children in the choir and from the music. I reminded myself that this was a familiar feeling, and that it signified nothing except that I was about to have a meaningful experience. I asked myself if there was anything real to fear, and I came up with a resounding no. (This really helps. It's not enough to ask yourself questions—the power is in the answer and your ability to believe it.)

My mind, at least, was calming down. My hands were still absolutely frozen, and I brought a pair of gloves with me (just in case) despite the fact that it was a moderately balmy spring evening. I didn't try to force myself to stop any of the feelings—I let my mind race when it wanted to, just letting all the feelings of tension and insecurity pass through me and move on. I remembered that having feelings is one thing—allowing them to dominate me is another. I consciously breathed, lowered my shoulders, and tried to visualize the tension leaving with each exhalation. I didn't force anything, I just tried to let it all happen naturally, just like breathing.

I had a twenty-minute drive to the conservatory. When I got there, my hands were still icy. Still breathing, I walked up the stairs rather than taking the elevator—any physical exertion seems to help to get my body and mind more alert. I stood outside the choir's



practice room, listening to the crystalline voices, letting the sounds wash over me as I closed my eyes and breathed.

**W**hen I entered the room, most of my fear and (as it must have been 100 degrees in there!) all of the coldness left me. I continued to breathe, and was able to breathe in the excitement and the enthusiasm in the room, and also to breathe life into the music. Part of being a musician is to be able to take in the energy of the moment without being overwhelmed by it. Remembering this made it easier when the kids began singing, because it's easy to be swept away.

The dulcimer part begins with some serious hand independence at a good clip. Since I play solo for the introduction, and I knew that I needed to have as much on autopilot as possible, I had practiced the introduction a lot. What's a lot? I couldn't put a number on it, but I know it was a lot. Enough so that my

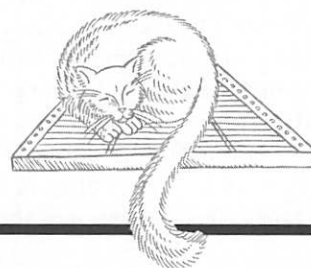
hands are pretty good about finding the notes without my having to think much. Well, most of the notes, anyway. The conductor told her choir that I was allowed to make mistakes—but they, the singers, were not. Everyone laughed—even me.

So what's the significance of all this? What's the big deal? The big deal is that: 1) Often, our initial feelings in anticipation of performing don't accurately reflect the performance's outcome; 2) it's OK to have these feelings occasionally (unless they're debilitating); 3) it's possible to overcome some pretty nasty feelings, face your fears, and accomplish what you set out to do. Sometimes it's better than other times. It's never perfect, and it's usually good enough; and 5) I can't recall what number 5 is.

Not everyone needs to perform to feel fulfilled as a musician, but if you own a dulcimer, someone, sometime, is going to ask you to play it. Cold hands and nagging fears can occur on the

smallest scale, just playing for one or even thinking about it. It's probably a good idea to have some strategy to deal with the extra-musical forces that may descend upon you when performing. I suggest practicing performing, either with an imaginary audience, a tape recorder, or a real, live listening body (with ears). Playing for and with others is a way of completing a circle and giving your music a place to live outside yourself. The more you do it, the easier and the more fulfilling it becomes.

So keep breathing, stay in tune, and get out there and play. The world needs it. Please send comments or suggestions for future articles to Steve Schneider, PO Box 34, Congers, NY 10920 (hdplayer@aol.com). \*



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# Did Someone Say "Tab"?

## Computer-Generated Dulcimer Tab

by Maylee H. Samuels  
Baton Rouge, Louisiana

Wouldn't it be nice to be able to type a tune using your computer notation software and then convert the notes into dulcimer tablature? Conversely, how about the idea of typing dulcimer fret numbers onto the tablature line and then transposing them into notes that were true in pitch and duration? Lastly, wouldn't it be convenient to "tab" a dulcimer arrangement without having to include a corresponding standard staff?

I've been doing all these things successfully using Finale software by CODA Music Technology since the early 1990's (with the first Finale versions). *Dulcimer Players News* has included tunes I transcribed by this method over the past several years. "Silent Night" in the October 1999 issue is an example.

My method evolved through trial and error and through many hours of experimentation with the functions included in the Finale software package. Since the tablature included with Finale is intended for chromatic fretted instruments, I had to take a creative approach to make it work for the dulcimer, which has a 7-step diatonic scale. In essence, I had to change the functionality of some of the tools to make them work for the dulcimer. The end result is that my dulcimer tablature system operates entirely differently from the guitar tablature in Finale. Parts of this system work beautifully and directly; other parts of the system work indirectly and take additional steps. Conceptually, the system is a little tricky. Nevertheless, I've used this method to type many tunes and even books. It's second nature to me now. I've termed my system Real-Time-Tab (RT-Tab).

In addition to directly converting notes to tab, there are other advantages of using RT-Tab. The tablature numbers have the same properties as standard notes. Just about anything that you can do to a note you can also do directly to the tab number. It's quick and easy to add, delete and "hide" tablature numbers. You can add slurs and articulations like "+" symbols and arrows directly to the tab numbers. The tab numbers space according to their beat and rhythmic values just like notes. You can even "proofread" your tune by playing the tab numbers back over your computer's speakers, a MIDI sound card or MIDI keyboard.

This article describes the steps you need to take to develop a RT-Tab system for yourself. But first, here are several disclaimers about using Finale software and my RT-Tab method for creating dulcimer tab.

First, you must be willing to "compromise" to directly enter diatonic dulcimer tablature numbers using Finale. The tablature included in Finale is intended for chromatic fretted instruments like a guitar or mandolin. The tablature system is based on the 12-step chromatic scale. The tablature numbers are "real notes" in pitch and rhythmic value. They conform to industry standards and can be exported and imported between applications such as MIDI files. There is no way to change or modify the basic tablature system included in the Finale software. Finale, however, contains many advanced features. By "compromising" it is possible to circumvent the system and functionality of some of the tools included in Finale to make them work for diatonic instruments. I'll explain later.

You must be willing to accept RT-Tab at "face value" and try not to reason too hard. Sometimes you must even ignore

conventional music theory to make the system work. Everything is logical, but technically some things are not "correct."

RT-Tab works correctly when the tune and dulcimer strings are tuned to the same key. When the dulcimer strings are tuned to a different pitch than the tune's key signature, then the music notes will not transpose correctly. In these cases, you must compensate and shift the tab numbers up a certain number of scale steps or intervals to correct the error.

The six-and-a-half fret and other half frets are not part of a diatonic scale. You must add symbols such as a "½" or "+" yourself with the Articulation Tool. Likewise, you may have to manually adjust accidentals that are not part of the diatonic scale.

You must be familiar with the Finale software program! I recommend reading the chapters discussing basic functions included in the Finale tutorial. The tutorial is an excellent introduction to using this software package. Time spent learning how to use this complex computer program pays off.

This article is based on Finale 98 for Windows. The software developers for Finale move the location of many functions in successive versions of the software. If you are using a different version of Finale, the functions described and the keyboard shortcuts may be slightly different. You may need to adjust your keystrokes. Refer to your own on-line documentation or manuals. You should refer to Finale and CODA for specifications regarding system requirements. I have found that the process of creating the diatonic "Non-standard Key" and transposing a major scale to it requires plenty of hard drive space.

### Ten Steps For Creating RT-Tab

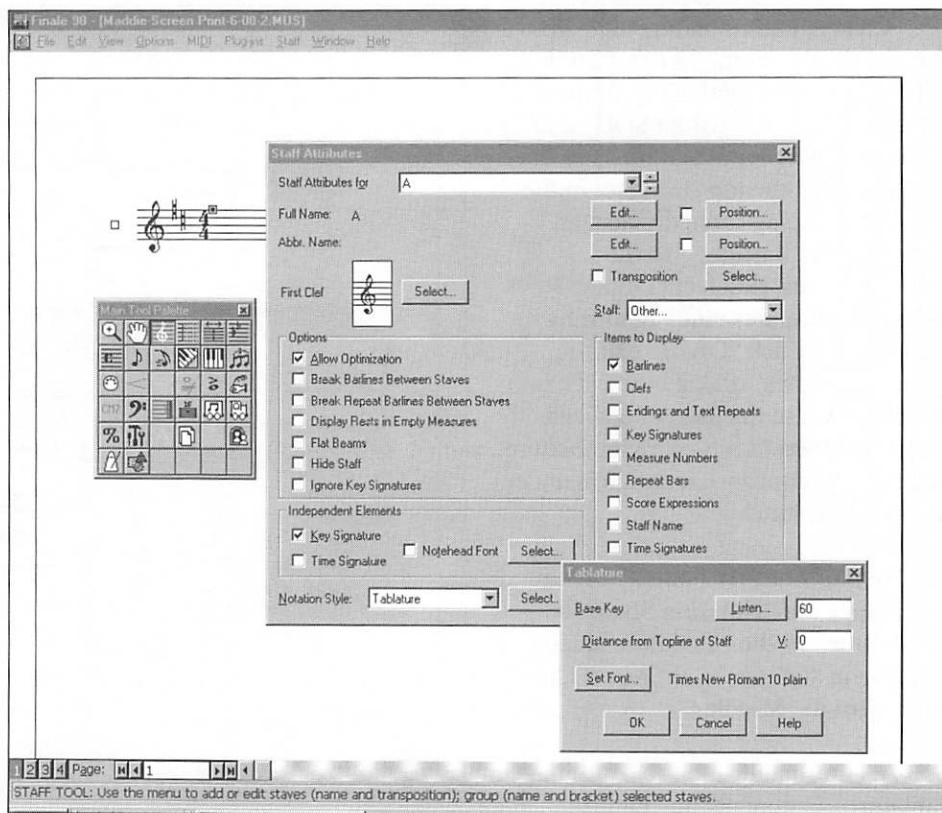
[Ed. Note: Some readers may prefer to read the section on "How and Why It Works" (pg. 37) first.]

Here are ten steps you will need to take to create an RT-Tab system for a dulcimer. (I recommend that you frequently save your score and have an organized system for naming files. I use

three-letter initials for each project with consecutive numbers for the tunes.) The following steps for setting up tablature lines and the RT-Tab diatonic scale may seem a bit tedious. Keep in mind that you must set up this "template" only once, at the initial use of the system. Thereafter, you can save the template under different file names.

There are two ways to create tablature lines in Finale 97, Finale 98 and Finale 2000. Using the "Automatic Tablature" feature in the "Plug-In" Menu when the Mass Mover Tool is selected is one method, which starts at Step 3-A. All versions of Finale, can use Steps 1-3. Refer to Figure 1.

1. Open a New File and add three (or four) more staves for the tablature lines with the Staff Tool beneath the standard staff. You must be in "Scroll View" (Control-E).



continued on the next page

Figure 1: Setting up a tablature staff line with staff tool

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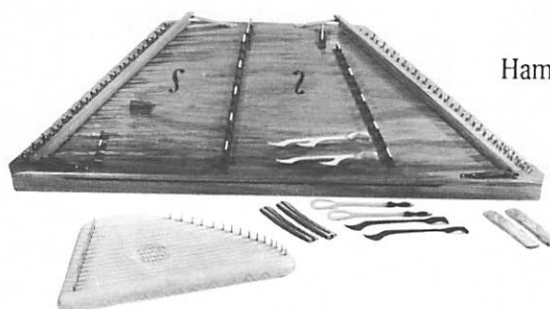
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2. Change each tablature staff from a five-line staff to a one-line staff in the “Staff Attributes” dialog box of the Staff Tool: select “Custom Staff” and reduce the number of staff lines to one line, retaining the top staff line. In the “Items to Display” area deselect all items except “Barlines.” In the “Options” area, deselect “Display Rests in Empty Measures” and “Ignore Key Signatures.” Click “OK” to exit the “Staff Attributes” dialog box. Back in Scroll View, use the mouse to click and drag the left-hand box of each tablature line into the appropriate location under the standard staff.

3. In the “Staff Attributes” dialog box change the “Notation Style” to “Tablature.” In the “Tablature” dialog box type in “60” for “Base Key.” This is equivalent to “Middle C.”

3-A. Alternately, use the “Automatic Tablature” feature of the “Plug-In” Menu box to create three (or four) tablature lines: with the Mass Mover Tool, click to the left of the standard staff to select the entire staff. Then select “Automatic Tablature” in the “Plug-In” Menu box. A new dialog box opens. Select “Custom” and set the number of strings to three (or four). Set each string to a pitch of “60.”

4. In the “Independent Elements” area of the “Staff Attributes” dialog box of the Staff Tool select the box entitled “Key Signature.” This is an important box to check and the RT-Tab system will not work correctly if you forget to check this box for all your tablature lines and standard staff. Likewise, make sure you have not checked the “Ignore Key Signatures” item in the “Options” area of the “Staff Attributes” dialog box.

5. Create a special seven-step diatonic scale using the “Nonstandard Key” feature in the Key Signature Tool. Change the key of each tablature staff to this diatonic scale. See the sidebar and Figure 2. You need to create this special “template” only once. All tablature lines use the same template.

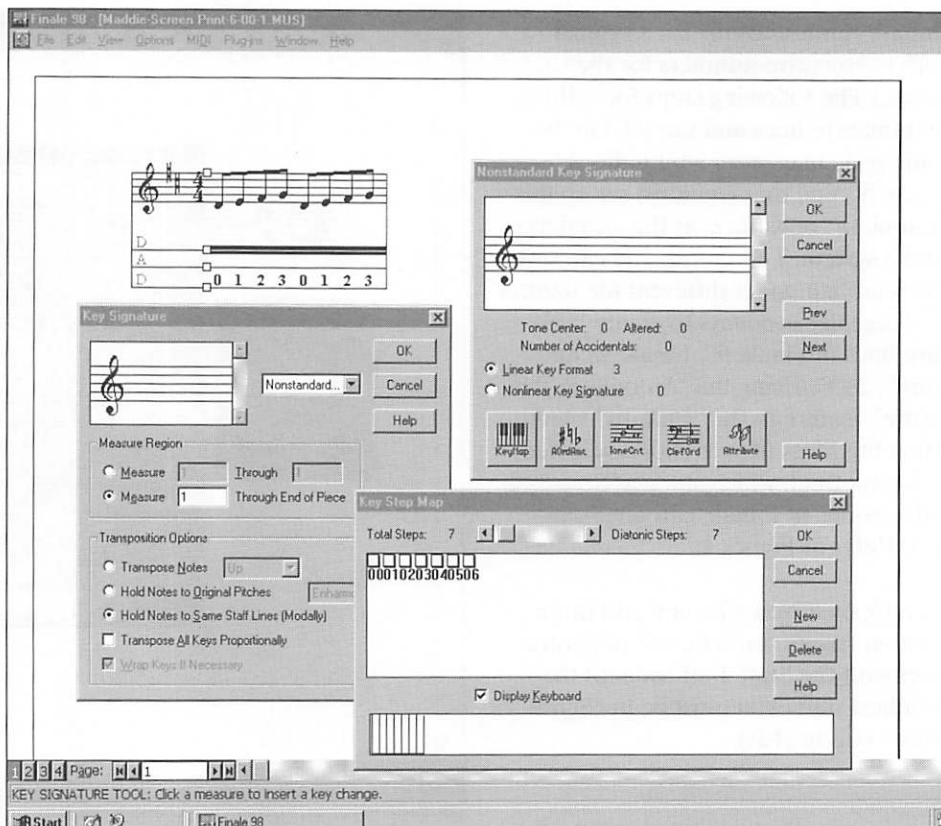


Figure 2: Key Signature Dialog Boxes: Steps to creating a seven-step diatonic scale for the dulcimer.

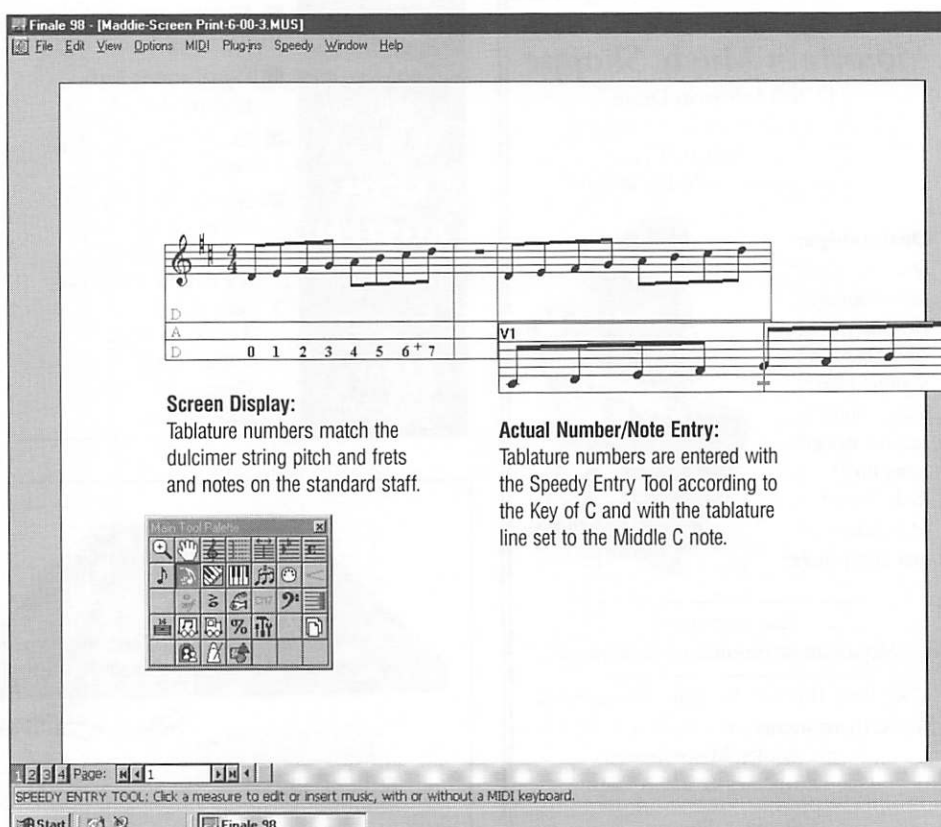


Figure 3: Diatonic Tablature in Finale: Screen display of tablature numbers vs actual numbers/notes entry

6. Enter notes onto the standard staff line using the Speedy Entry Tool and your computer keyboard note and rhythmic value equivalents.

7. Use the Mass Mover Tool to drag your music onto the desired tablature staff line. Seven-step diatonic scale tab numbers should appear! If you are playing in DAD with the "0" fret being the first note of your dulcimer string scale, the correct fret and tab numbers will appear on the melody line.

8. You will need to transpose the tab numbers for the bass line up an octave to get the notes to appear on the screen. (Anything below Middle C is below a "0" fret and does not appear on the tablature line.) You will need to transpose the fret numbers on the "A" string up 4 intervals so that they will appear correctly. Use the "Diatonic Transposition" feature in the Menu box of the Mass Mover Tool (or click and press Shift-5).

9. Change to the Speedy Entry Tool and click on one of the tablature lines. "Hide" tablature numbers on the melody, middle or bass lines that you don't want to be visible just as you would with regular notes. Use the Slur Tool and Articulation Tool to add ornaments to your tablature numbers.

10. With the Mass Mover Tool click in the left margin to select all the staves. Then place the cursor on a staff and double click with Shift-4 to space your tab numbers and music. Print your music and enjoy your tune!

### How And Why The RT-Tab System Works

As mentioned earlier, the tablature system included with Finale is intended for chromatic fretted instruments using a standard 12-step chromatic scale. The ten steps listed above give the process for circumventing that tablature to make it work for diatonic instruments. This section gives an explanation of the logic behind the RT-Tab system. Specifi-

cally, there are two features in Finale that can be modified to change their intended functionality so that RT-Tab and diatonic tablature work. These are: (1) creation of independently functioning key signatures for all the staves and (2) creation of a unique diatonic "Non-standard Key".

Setting the staves so they can all operate in different key signatures may seem like a trivial step. It is, however, the basis of the RT-Tab system. "Unlinking" the key signatures of the staves has a most unusual outcome in Finale tablature software. When this is done, the notes of the standard music staff transpose back and forth to the diatonic dulcimer tablature lines according to scale step and not according to the absolute pitch of the notes. This is the aspect of the RT-Tab system that allows you to correctly transpose music back and forth between a chromatic staff and a diatonic tablature line. The "Do" note,

*continued on the next page*

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or the first scale step, on the standard music staff according to its major key signature always transposes to the "0" fret number on the tablature line. (This system is not set up to recognize minor key signatures.)

The second unique function in Finale that allows the RT-Tab system to work is the ability to create a customized "Nonstandard Key" and scale with the Key Signature Tool. When a 7-step diatonic scale is created and used, then a tune typed on a standard staff in a 12-step chromatic scale transposes properly to a 7-step diatonic scale on a tablature line. The notes of the major scale transcribe properly to the "0" to "7" tablature numbers that correspond to the dulcimer's fretboard and scale.

There is, however, a compromise. This is where things may become a little tricky conceptually. Think of the "Nonstandard Key" and scale that you've created as a "template" for your dulcimer tablature and for all your tunes. You can build many scales and templates in many keys. I can find only one template, however, that works for diatonic tablature in Finale. This template is based on the key of C with no sharps and flats (accidentals), with all dulcimer tablature lines set to "60" or Middle C. I've termed this combination the "Basic Modal Key." If the tablature lines (strings) are set to notes or pitches other than Middle C then Finale transposes the tablature numbers erratically.

I always keep the tablature lines set to the "Basic Modal Key," where things transpose properly. The keyboard equivalents to enter tablature numbers

directly are the same for any string and correspond to the notes of the C scale with the "0" tablature number being Middle C and a "7" tab number matching C, an octave higher. Typing tablature numbers directly onto the tablature staff line using the computer keyboard is easy since the numbers always retain the same keyboard equivalents.

This doesn't mean, however, that the dulcimer can only be tuned to C-C-C for the RT-Tab system to work properly. The system works great in the DAD tuning in the key of D. In the DAD tuning, the "Do" note of many tunes is the "0" fret. Therefore, the tab numbers transpose properly from the chromatic standard staff to the dulcimer tablature line. In situations such as the DAA tuning, where the "Do" note is not the "0" fret on the dulcimer fretboard, you simply have to transpose or "shift" the tablature numbers up several intervals to correct the "error."

The confusing issue is that the tablature numbers won't match the notes

hiding beneath them in your "template." The tablature numbers *will* match your dulcimer fret numbers and tune. It's kind of an illusion. Click on a measure of a tablature staff line with your Speedy Entry Tool and you will see all the notes in the editing box appear in the Key of C. Escape from the editing box and the tablature numbers should match your fretboard and your tune's key and notes, even if they are not in the key of C. See Figure 3.

### Conclusion

As you probably suspected, some of the logistics of the RT-Tab system may not become totally apparent until you begin to type in tablature numbers. In any case, the RT-Tab system works well in the DAD tuning and most other tunings. Once your template is in place, transcribing a tune is quick and easy! \*



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## How To Create A Diatonic Scale

- 1: Select the Key Signature Tool.
- 2: Click on the first measure of one of the tablature lines to highlight it and a dialog box named "Key Tool" appears. Refer to Figure 2.
- 3: In "Measure Region..." click the radio button that says, "Measure 1 to end of piece."
- 4: Make sure the "Key" is "C Major" in the top left-hand box. (Click on the down or up arrows on the right side of this box to decrease the sharps or flats so that they disappear and the Key becomes C Major.)
- 5: In the top right of the box you will see a box that has "Major Key" selected. Click on the down arrow to its right to bring up more choices. Click on "Nonstandard..." to select it.

A new dialog box called "Nonstandard Key Signature" appears.

- 6: On the left-hand side of the "Nonstandard Key Signature" dialog box the radio box for "Linear Format" is selected and it is set to "1." On the right-hand side of the dialog box you will see a vertical row of boxes. Towards the bottom, one of these boxes says "Next." Click on the "Next" box two times and you will see "Linear Format" change to "2." When this is done, all the boxes on the bottom row should change from gray to black, making them selectable.
- 7: Click on the bottom left box that says "KeyMap." A new dialog box appears called "Key Step Map."
- 8: At the top left is the heading, "Total Steps: 12" and at the top right is

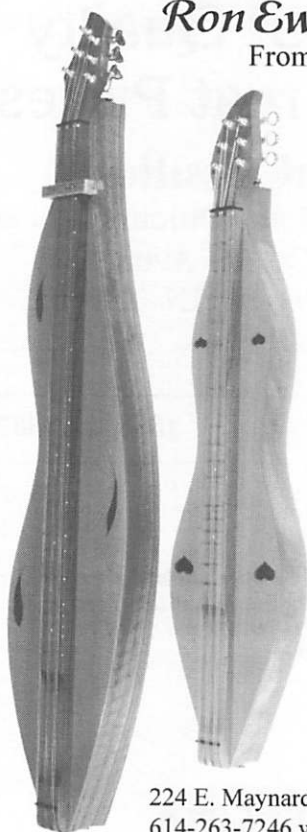
the heading, "Diatonic Steps: 7." Click the top left arrow to decrease the "Total Steps" so that they equal "7." You will see the row of boxes in the middle of the screen decrease to seven boxes.

9. Go to the row of boxes and click on all the black boxes to clear them. "Diatonic Steps" should decrease and should equal "7."
- 10: Click OK where appropriate so that you return to your score. (or, Control-Click OK once to return to the score.)

You've just created a special, non-standard, 7-step diatonic scale in the "Key of C." Now you're ready to change the other tablature lines to the same "Nonstandard Key" and "Linear Format" of "2."

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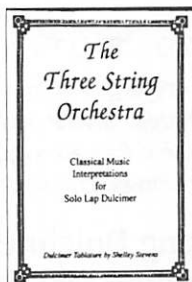
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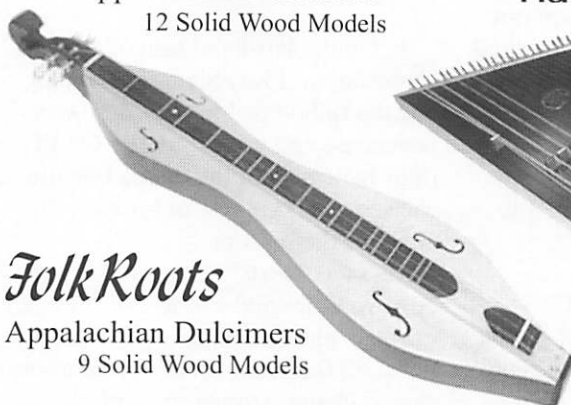
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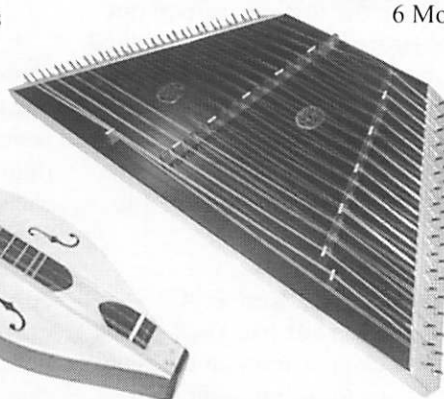


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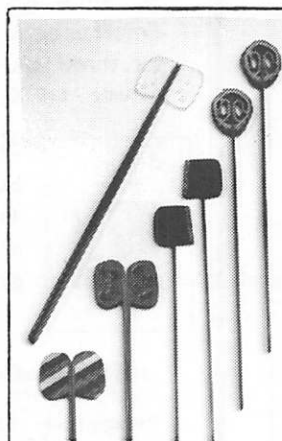
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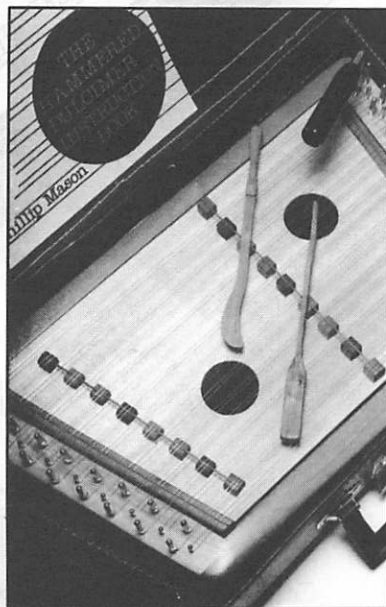
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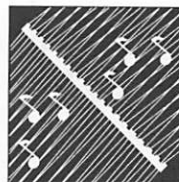


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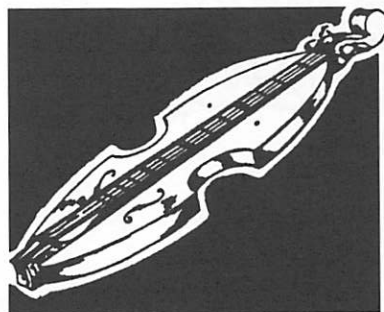
**Y**ou can really make a tune sound different by changing its rhythms the second or third time through. Often dulcimers and other musicians do this by playing a reel as a hornpipe, changing the reel's eighth-note pairs into pairs consisting of a dotted eighth followed by a sixteenth note.

Last year I found a much less common form of rhythmic variation. After playing "Golden Slippers" through several times "straight," I decided to try to impose the rhythms of the "Lone Star Rag" onto it. I liked the result!

Here is my arrangement of "Lone Star Rag." I first learned it from Dana Hamilton and was reminded that I knew it when I saw the tune in a wonderful ragtime book by David Peterson. Pay attention to the accent marks and stress those notes, not the "regular" beats, when playing the tune.

In another issue of *Dulcimer Players News* I'll show you what I did with "Golden Slippers." This is probably illegal in some states.

Questions? Suggestions? 309 Pennsylvania Rd., Denton TX 76205, 940-387-4001. [llt6@earthlink.net](mailto:llt6@earthlink.net). \*



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aka Stone's Rag

**A**

1' 2' 3' 5' 6' 5' 3' 6' 5' 3' 6' 5' 3' 4 5 6 1' 2' 1' 6 2' 1' 6 2' 1' 6

7 2' 7 5 5 5 5 7 2' 7 5 1' 2' 3' 6' 5' 3' 5' 1'

**B**

6' 5' 3' 6' 5' 3' 3' 6' 5' 3' 6' 5' 3' 2' 1' 6 2' 1' 6 6

2' 1' 6 2' 1' 6 7 2' 7 5 5 5 5 7 2' 7 5 1' 2' 3' 6' 5' 4'

5' 6' 5' 3' 6' 5' 3' 3' 6' 5' 3' 6' 5' 3' 2' 1' 6 2' 1' 6 6

2' 1' 6 2' 5' 6' 7' 1'' 1'' 6' 6' 5' 3' 5' 6' 5' 3' 1' 2' 3' 6' 5' 3' 1'

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## What's New

by Neal Walters

**As Time Goes By** • Madeline MacNeil, Roots & Branches Music, PO Box 2164, Winchester, VA 22604, 540-678-1305, [www.dpnews.com/rbmusic](http://www.dpnews.com/rbmusic) (CD) • DPN's very own Maddie MacNeil has a brand-new release that should interest just about everyone who loves great singing, compelling arrangements, and wonderful musicianship. This recording emphasizes Maddie's singing and her selection of material represents a departure of sorts from her previous releases. Suffice it to say that those of you who have appreciated the La Belle Madeleine or chanteuse side of Maddie's persona will be immediately rewarded. Those of you who don't know what that means but simply appreciate a good song presented with feeling and consummate skill will also thank me for this recommendation. Guests include

Ralph Gordon on bass and cello, Seth Austen on guitar, Guy George on saxophone, Steve Schneider on piano and accordion, and both Janita Baker and Rob Brereton on fretted dulcimer. Maddie contributes hammered dulcimer stylings and sings twelve of her all-time favorites to include some wonderful pop and jazz standards like *My Shining Hour*, *Stormy Weather*, and *Autumn Leaves*.

**Phoenix** • Talisman, 12919 NE Hwy 99, #10-304, Vancouver, WA 98686, 360-676-0494, [cth@halcyon.com](mailto:cth@halcyon.com) (CD/Cassette) • Carl Thor (hammered dulcimer, autoharp and vocals), Sara Martin (flutes, pennywhistle, vocals and percussion) and Jeff Kerssen-Griep (guitar) are Talisman and they play a variety of Celtic, traditional folk, and original music featuring the hammered dulcimer, flute and vocals. Phoenix is their most recent recording and offers everything from sixteenth century melodies to contemporary bossa nova. Includes *The Rakes of Kildare/Tobin's Favorite/The*

*Lilting Banshee*, *The Song of Wandering Aengus/Metsakukkia*, *Arran Boat Song*, *One Morning in May*, and *Spanoletta*.

**Macclenny Farewell** • Hot Flash, c/o Jan Milner, 606 Carolyn Dr, Brandon, FL 33510, 813-657-1471 (CD/Cassette) • Florida's Hot Flash is Linda Fackeldey on lead guitar, clawhammer banjo, mandolin and vocals; Jan Milner on mountain dulcimer, autoharp, rhythm guitar, vocals, and percussion; Rochelle Morris on rhythm guitar, vocals, percussion and kazoo; and Mark Fackeldey on autoharp and bass. The Flashes put their own spin on some old and new-time favorites including *Swinging on a Star*, *Sonny's Dream*, *Going to the West*, *Orphan Girl*, and *Aragon Mill*.

**A Little of This and A Little of That** • Doug Felt, PO Box 134, Marengo, OH 43334, 419-864-1736, (CD/Cassette) • Doug Felt is widely known as half (along with wife, Lee) of the very talented "Bag People from Ohio" who make and vend



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**Accidentally on Purpose** • Gypsophilia, c/o Scott Robinson, 870 North 28th St, Philadelphia, PA 19130, 215-769-7664, ozmyn@voicenet.com (CD/Cassette) • Gypsophilia plays music from Turkey, Bosnia, Macedonia, Yugoslavia, Greece, Hungary, Romania and the Middle East with an occasional Jewish tune, Celtic "whatnot" or original thrown in. They describe their music as "exotic Balkan music and beyond!" The group has performed regularly at the Pennsylvania Renaissance Faire since 1995 and consists of Scott Robinson on English concertina; Claudia Harrison Hall on violin; Laurie Haines Reese on cello; Deb Justice on hammered dulcimer; and Ethan on dumbek and digeridoo. Nathan Roberts helps out on guitar in addition to engineering the sessions. Includes Sota, The Road to Piraeus/Pashaliatikos, Sano Duso/Kalamatiano, Oglan Oglan and Metafora.

**The Mountain Dulcimer Songswap Companion** • Katie LaRaye Waldren, 8399 Roelke Road, Blue Mounds, WI 53517, 608-795-2931, www.katiwaldren.com (Book/Cassette) • Veteran performer and teacher Katie Waldren has a new book and companion tape for mountain dulcimer with a new format that includes regular music notation, words, chords, measure numbers and tablature. All duet tablature is stacked on the same page. The accompanying tape is in the same order as the book with duet parts recorded on separate channels. All arrangements, including three-page TABs, lay out flat so that you don't need a third hand to turn the pages. Quite ingenious! Includes Skye Boat Song, After Winter's Snow, Down in the Salley Gardens, Frontenac Waltz, Farewell to Tarwathie, Kentucky Cradle

Hymn, and Danny Boy.

**A Dulcimer for All Seasons** • Merv Rowley, 665 Lakeview Court, Roselle, IL 60172, (Book) • Merv Rowley, after twenty years of building mountain dulcimers, has published a book that addresses moving away from the traditional diatonic instrument to a (gulp!) fully chromatic version. He spent three years working on the problem of how to make the chromatic fretboard readable to the diatonic player, how to best tune the instrument (he settled on D-A-A), and where to find all the notes and chords. He covers learning the fretboard and the major scales; discusses finger patterns to make the different chords available (he uses a total of thirteen); and then provides tablature arrangements of Love's Old Sweet Song, In the Shade of the Old Apple Tree, For Me and My Gal, Shine On Harvest Moon, and Bill Bailey. The book also contains a list of custom

luthiers who build chromatic dulcimers. I should also note that Merv did this as a labor of love and has placed all the information that he gathered in his research in the public domain.

**Update to the Mountain Dulcimer Book Index #2** • Rosamond Campbell and Lois Hirsch, 1037 Central Ave, Wilmette, IL 60091, 847-251-1115, Rosamondcbell@aol.com, (Booklet) • In 1997, Rosamond and Lois put out a handy reference guide to "in-print" mountain dulcimer tab that cross-references tunes and songs to books in which a tab arrangement could be found (Judy Ireton of Not-Ably Yours had previously published Index #1). Their new update adds 442 song arrangements to the index. You can order just the update or the whole thing. This is the perfect solution for those who are always asking, "Does anybody have the tab for (insert tune name here)?" If it's been published, it should be in this index. \*

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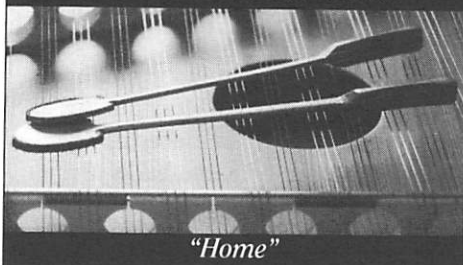
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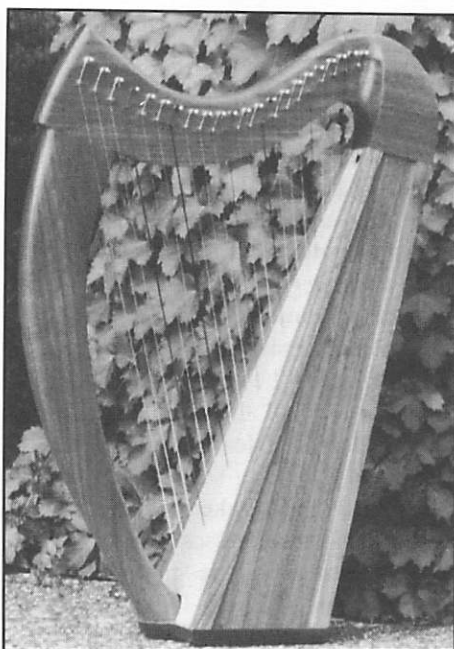
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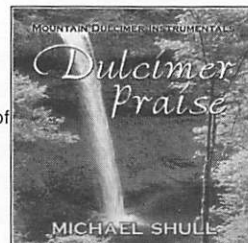
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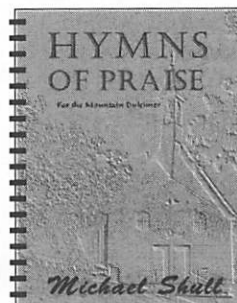
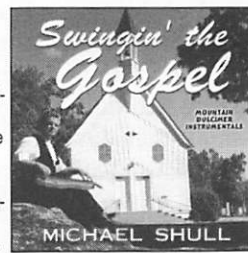
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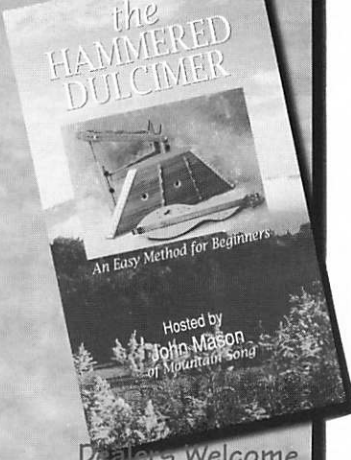
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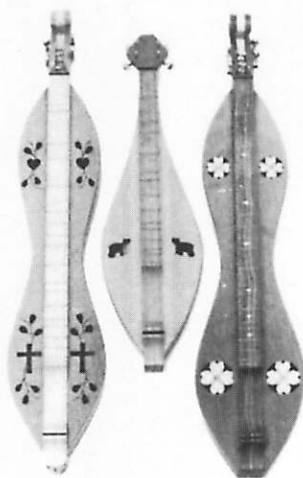
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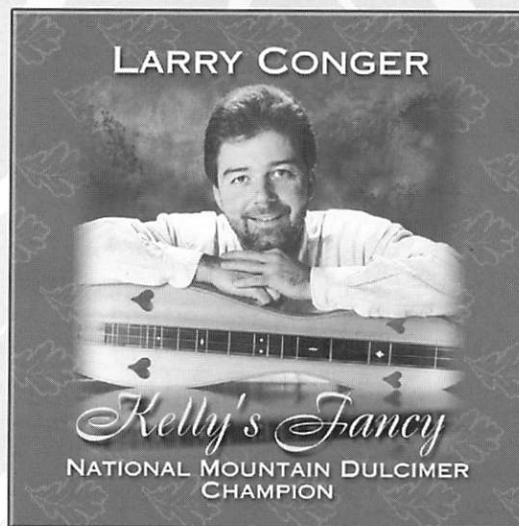
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